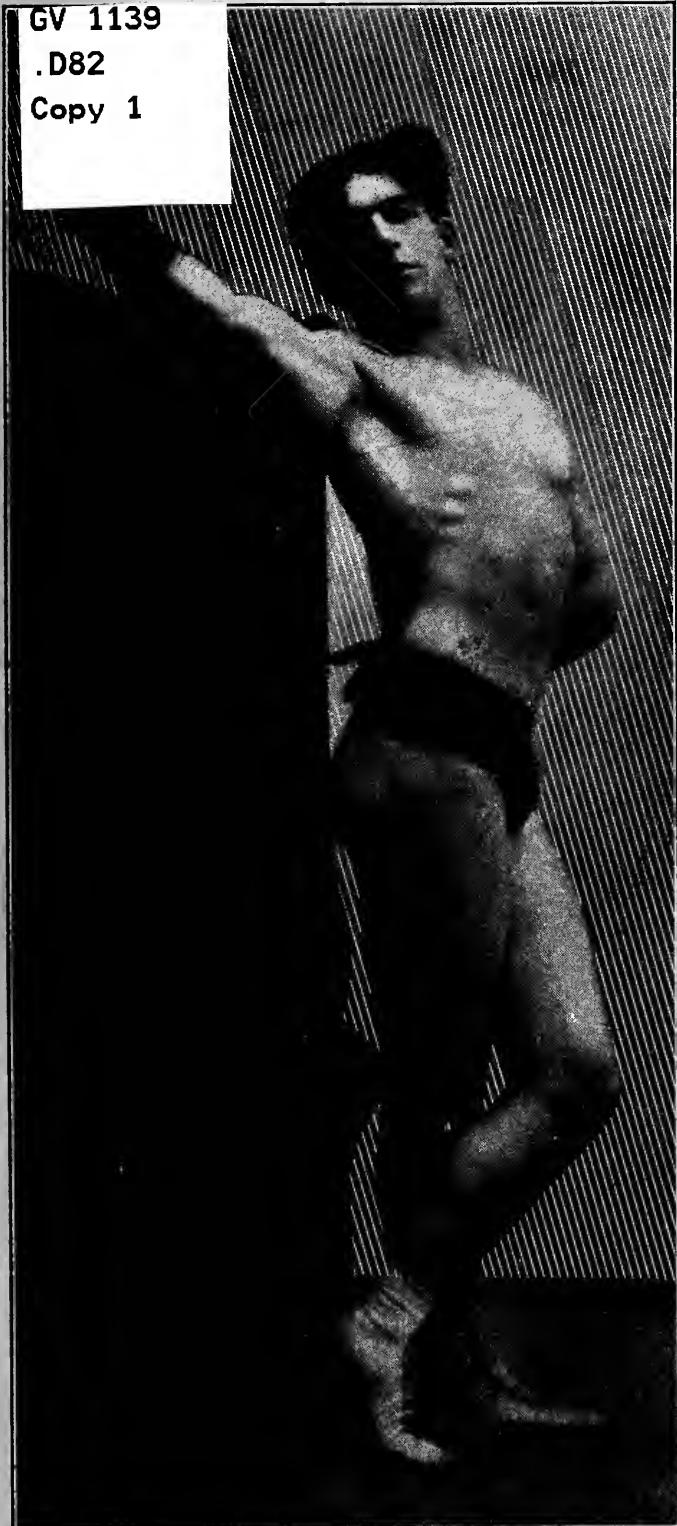


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# BAG PUNCHING

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FOR  
*Health  
Strength  
and  
Symmetrical  
Development*



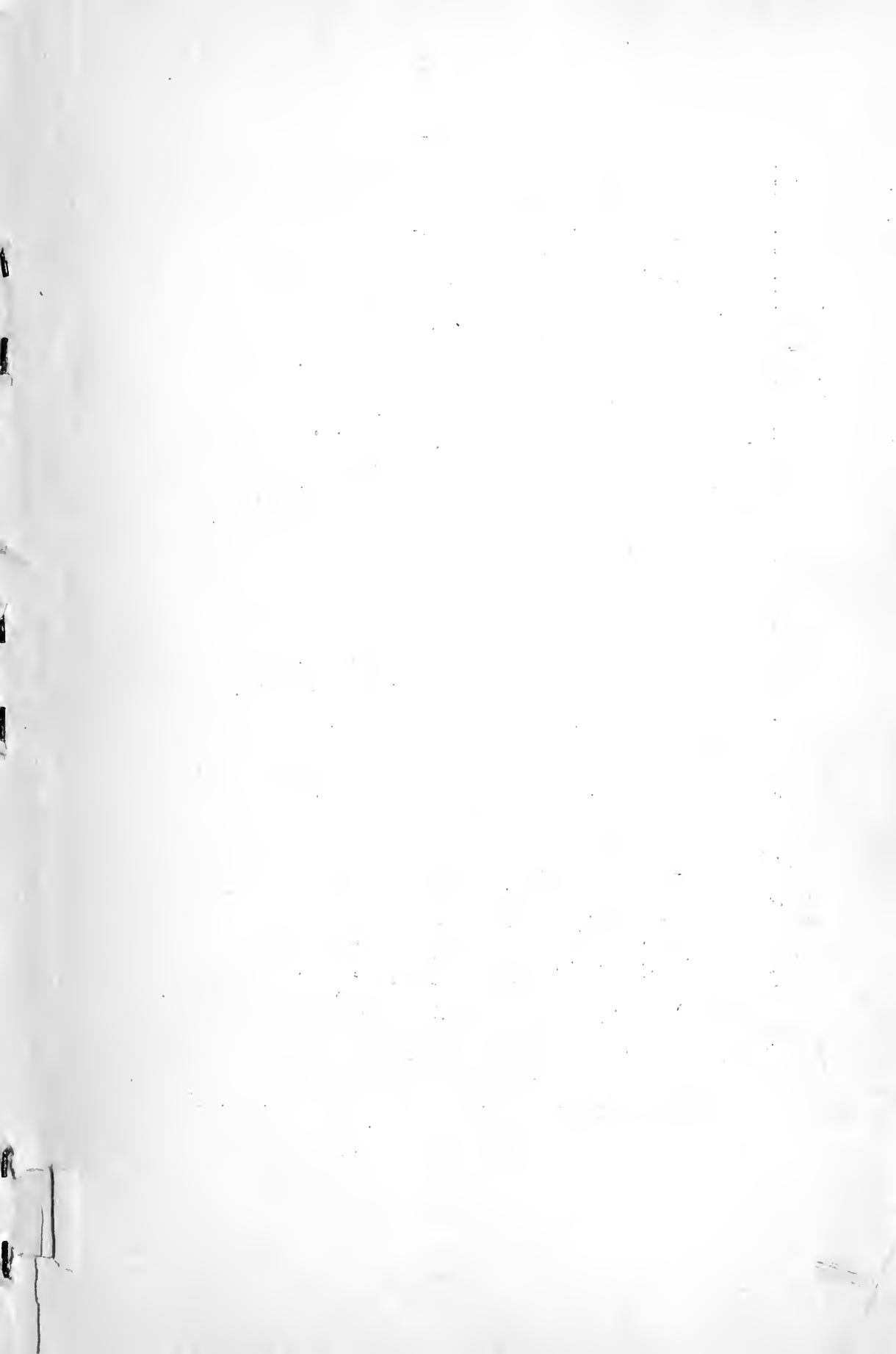
By

WILLIAM  
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Yours truly  
W. Anna Duncan.

# BAG PUNCHING

FOR

## Health, Strength and Symmetrical Development

BY  
WILLIAM ANNAL DUNCAN

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COMPLETELY ILLUSTRATED  
WITH  
ORIGINAL DRAWINGS BY THE AUTHOR

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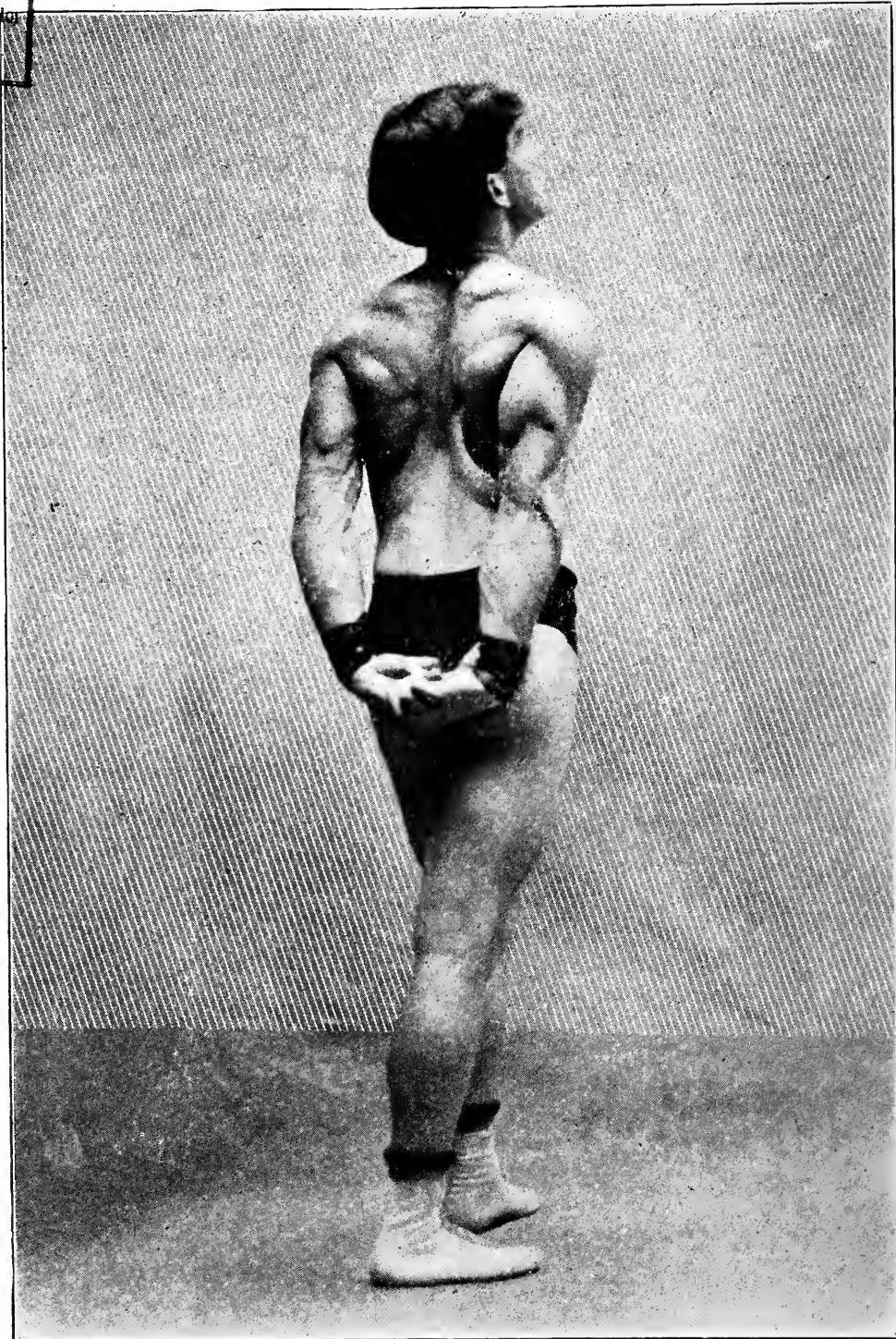
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## PREFACE

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My excuse for another book on bag-punching is, first, that I was asked to write it, and, secondly, because in all the literature on the subject that has come under my observation, I find these serious objections :

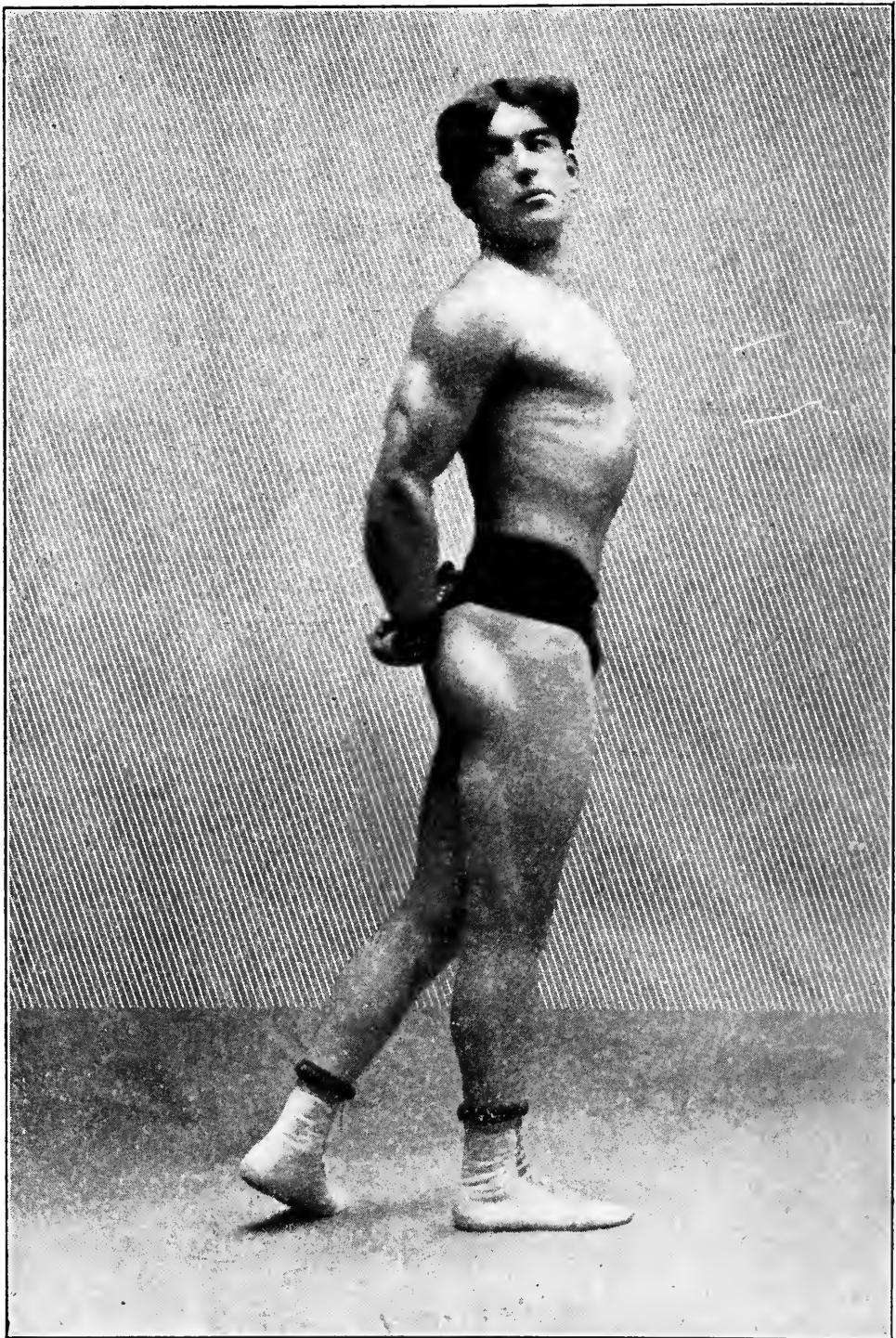
While the instructions are clear and concise, the illustrations are not so easy to figure out ; they consist of half-tone photos of a model placed in a rigid position, and are expected to explain a very intricate maneuver : this, it seems to me, would prove quite a task for a novice.

To overcome this I have made a set of drawings with diagrams to explain each move, from a jab or swing to the most difficult combination.

At first I tried to find an artist who knew enough about bag-punching to be able to grasp my ideas regarding positions, etc., and after several failures, started at it myself, without photos, models or any paraphernalia, except pen, ink and paper. The drawings are therefore merely sketches from memory. I am ready to admit that I am more athletic than artistic ; nevertheless I think the figures are anatomically correct, and feel sure that a little study will make the movements clear to anyone.

THE AUTHOR.

*Atlantic City, September 15, 1904.*



## SUGGESTIONS

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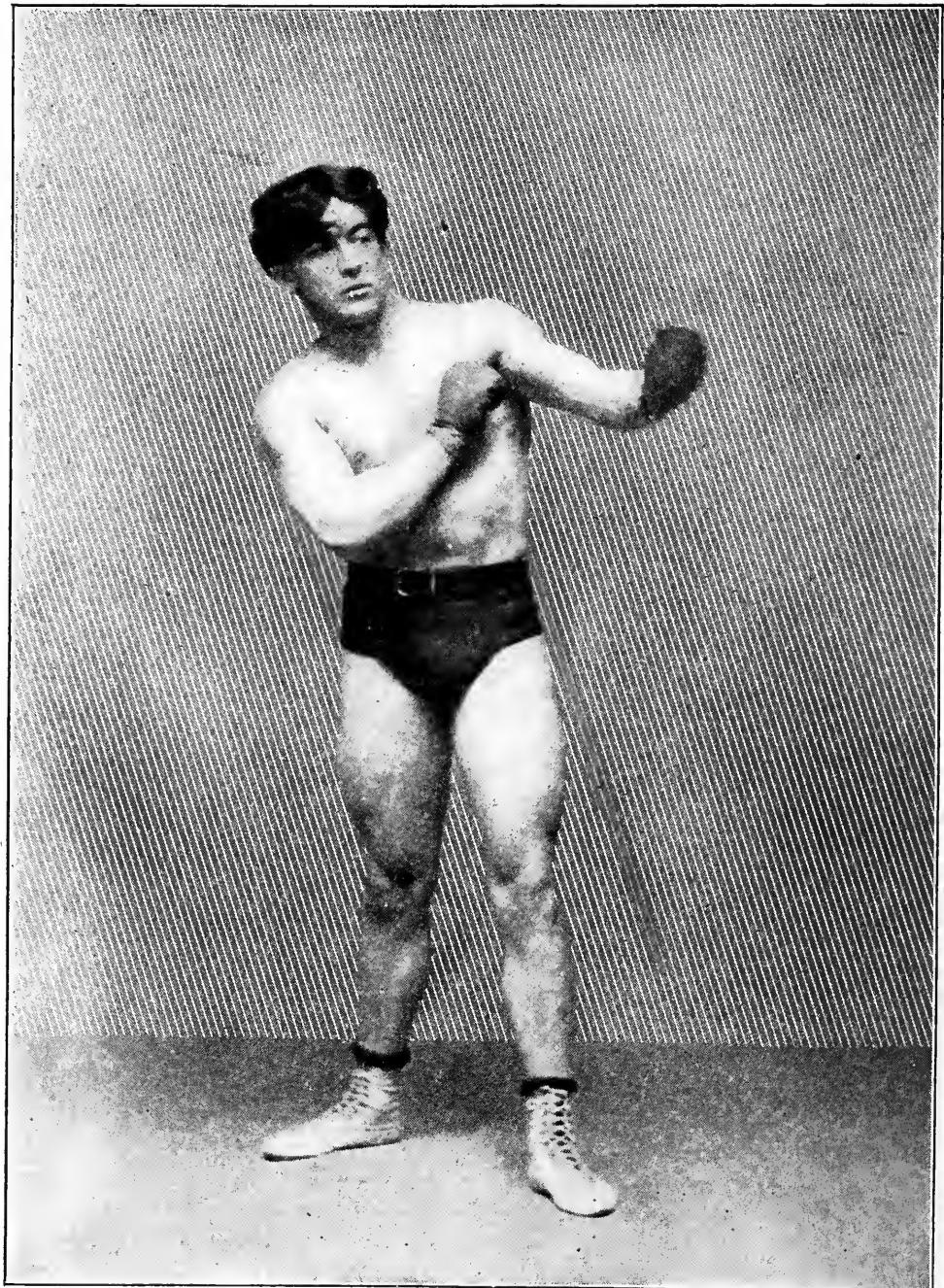
When exercising wear as little clothing as possible, unless you wish to reduce weight; if so, wear a suit of heavy underwear and a heavy wool sweater. Use the single blows only, put all your strength into them and work rapidly, meanwhile dancing around the bag.

Work until the muscles are tired, then rest a minute or two. Never exercise continuously until you are exhausted.

Between rounds make it a point to breathe all the fresh air your lungs will hold without actually straining. Don't try to swell up like a balloon at one inflation, but exercise your lungs moderately and regularly, as you would any other portion of your anatomy, and they will soon develop strength and a capacity that will surprise you.

Special attention should be paid to the preceding exercise, as good lungs are of more value than the most powerful muscles in the world. You frequently hear of some great athlete dying of consumption; in every case this is caused by neglecting deep breathing for other more showy but less useful exercises, or by taxing the lungs beyond their capacity.

A man with superior lung power will in every case outdo an opponent with muscular strength almost twice as great as his own. This is due to his staying powers.



BOXING POSITION.

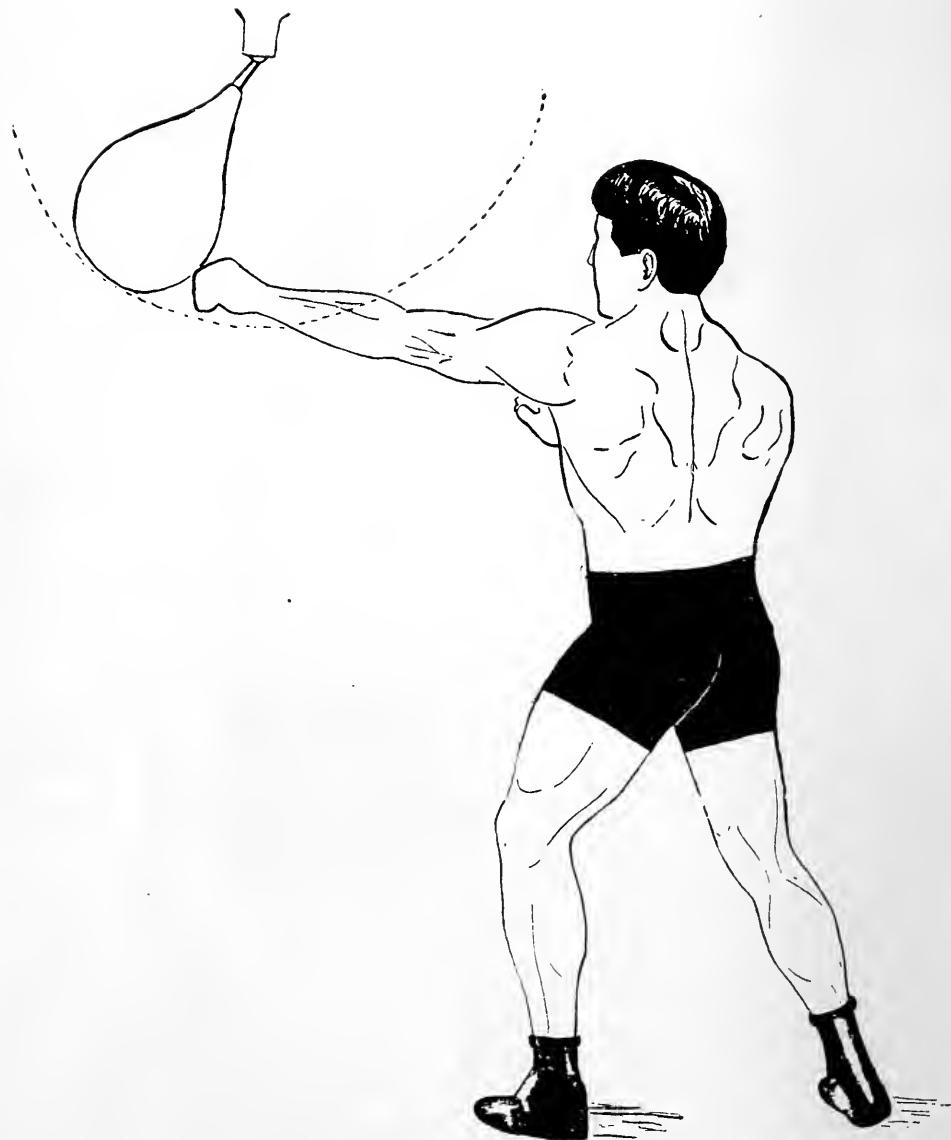
Of all the wrestlers touring this country with theatrical combinations at the present day, none weigh more than 185 pounds; nevertheless they meet men weighing from fifty to one hundred pounds heavier than themselves, and invariably win in a few minutes, simply because the other fellow's muscles will not work after his wind is gone. Keep this in mind, and develop the bellows, *at least*, as well as your muscular system.

Always exercise in a well ventilated room, work hard, and get over with it. Don't let it drag along and become monotonous, but put plenty of ginger into every move.

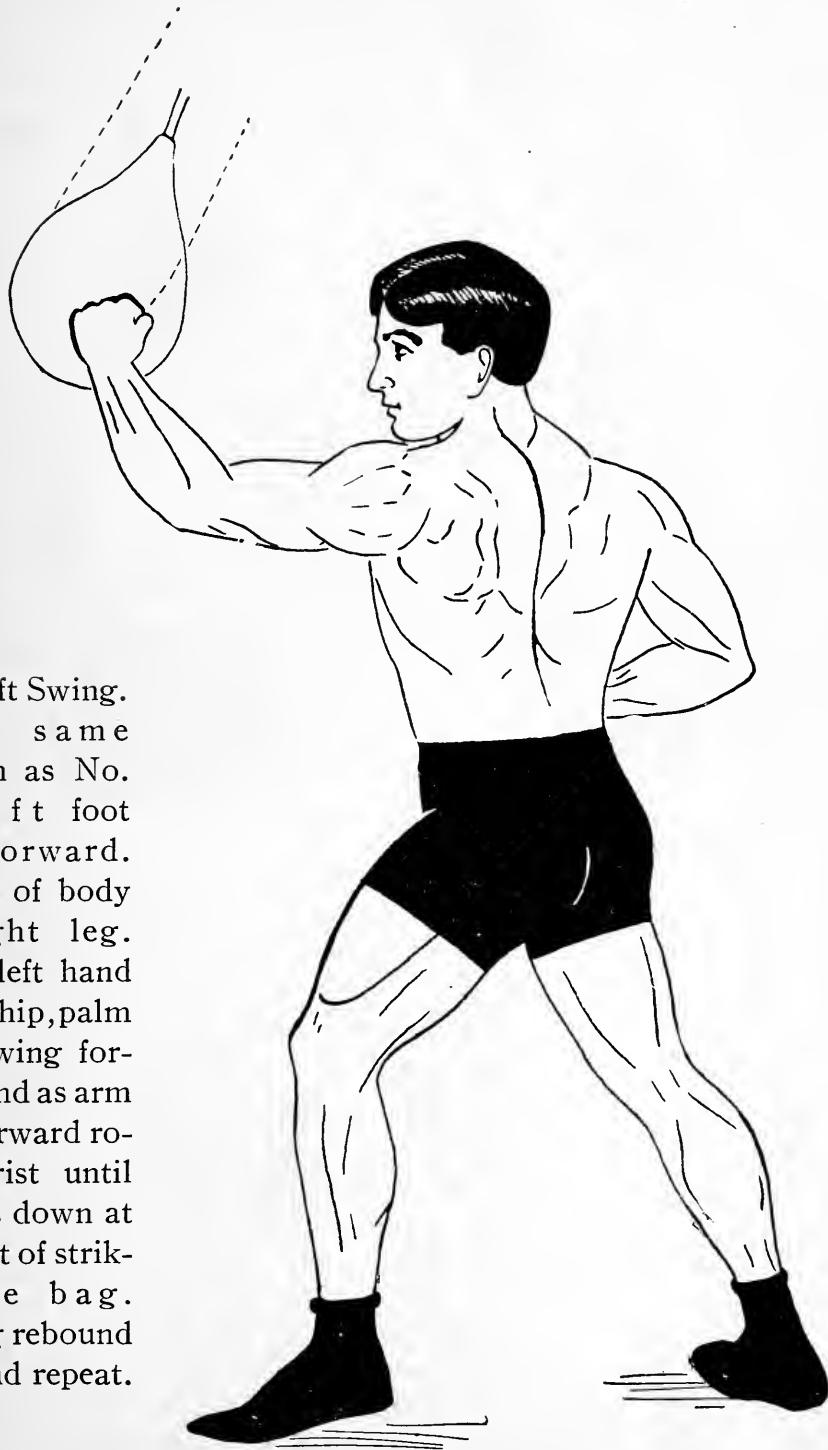
Be regular, as very little can be gained unless you are conscientious, and get right down to business.

After exercising, take a cold shower, sponge or tub bath. If it is just before bed time, however, a warm bath is preferable, as it is more soothing, and has a tendency to make you sleep quickly and soundly. Never exercise until, at least, one hour after a meal.

Drink plenty of pure, cool water (not ice water). If you work hard, eat three good, plain substantial meals each day, and you will soon have that which rightfully belongs to you—Perfect Health and Strength.

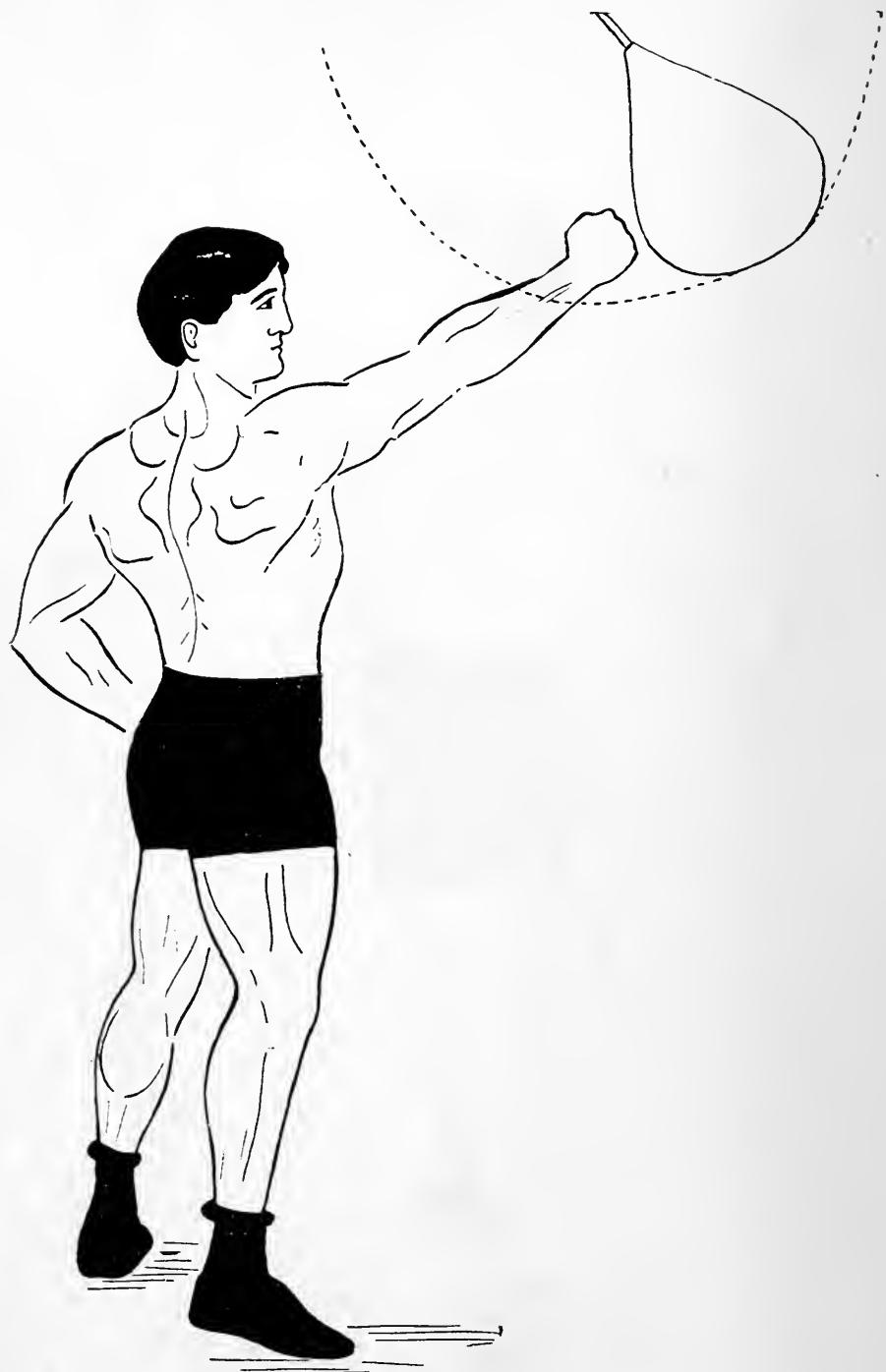


I. Straight Left.—Take boxing position. Left foot forward, strike straight from shoulder with left hand. Let bag rebound once and repeat.

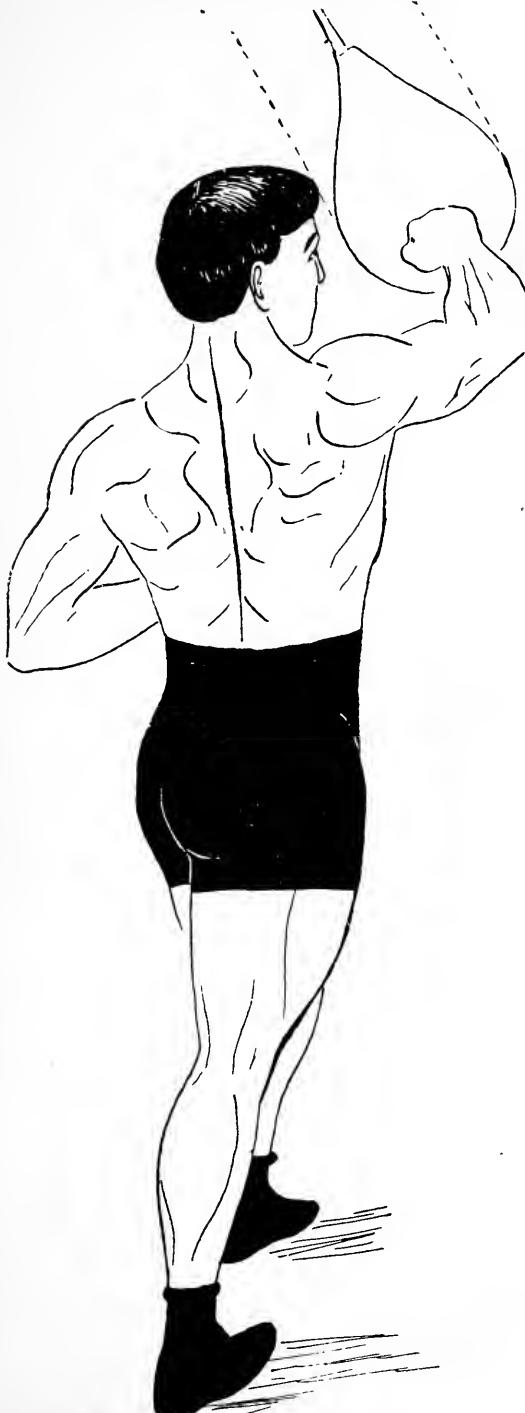


## II. Left Swing.

—Take same position as No. 1. Left foot well forward. Weight of body on right leg. Draw left hand back to hip, palm up. Swing forward, and as arm goes forward rotate wrist until palm is down at moment of striking the bag. Let bag rebound once and repeat.



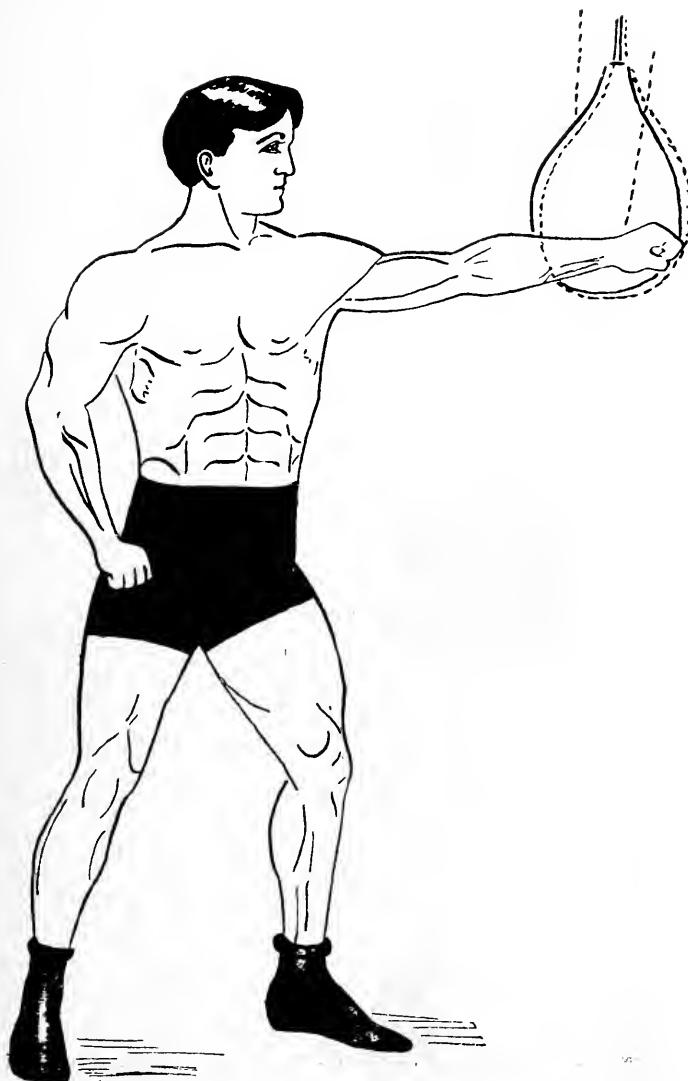
III. Straight Right.—Position No. 1. Left foot well forward. Weight of body on right. Strike straight from shoulder with right hand. As blow proceeds, let weight shift to left foot, rising on ball of right foot. Let ball rebound once and repeat.



IV. Right Hook.—Boxing position No. 1. Draw right hand back to shoulder, elbow at hip. Swing arm forward with elbow bent. Step in close as blow lands. Let bag rebound once and repeat.

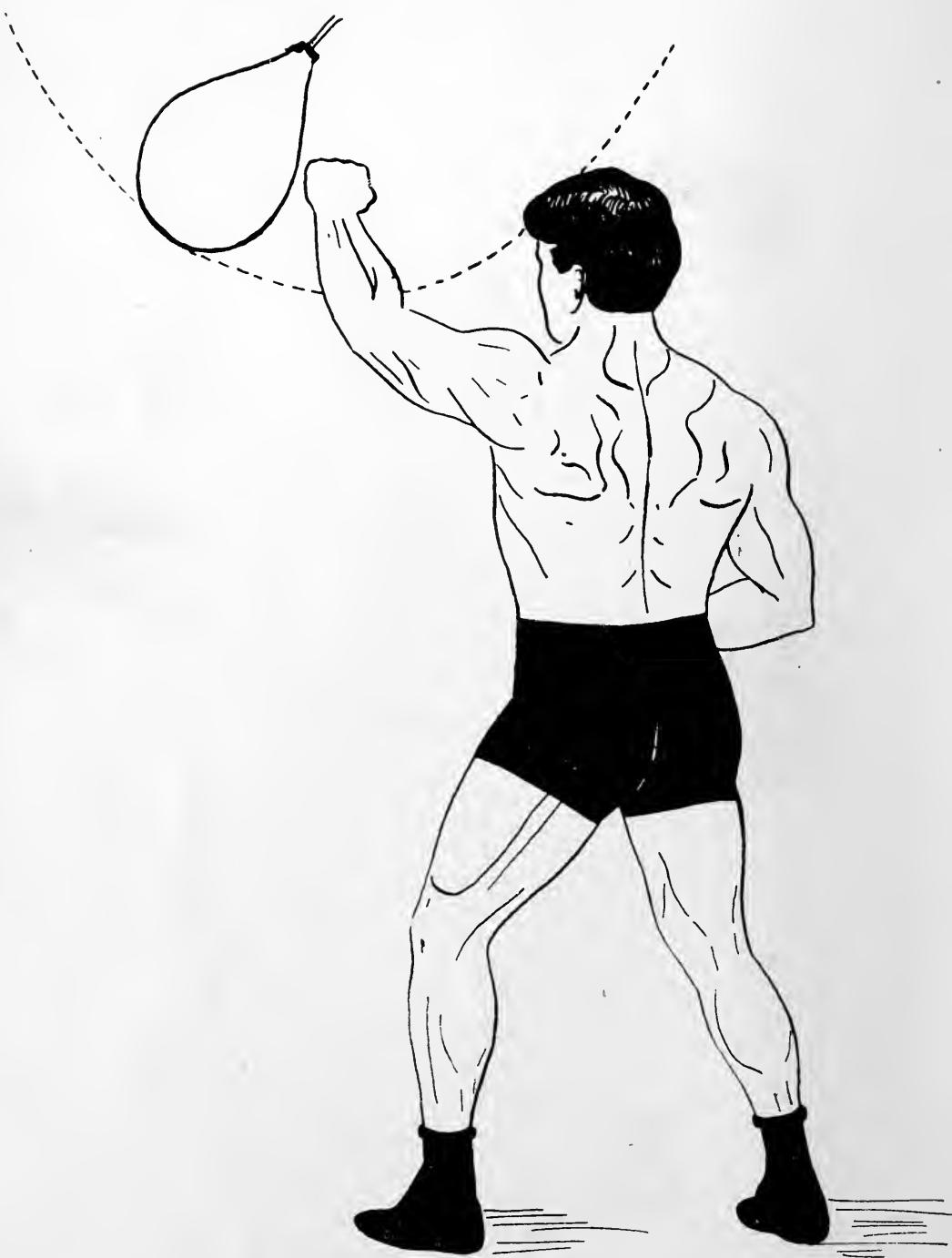


V. Right Swing.—Boxing position. Draw right back to shoulder. Weight on right foot. Swing forward with arm almost fully extended. Shift weight from right to left foot as blow proceeds, and rise on ball of **right** foot.

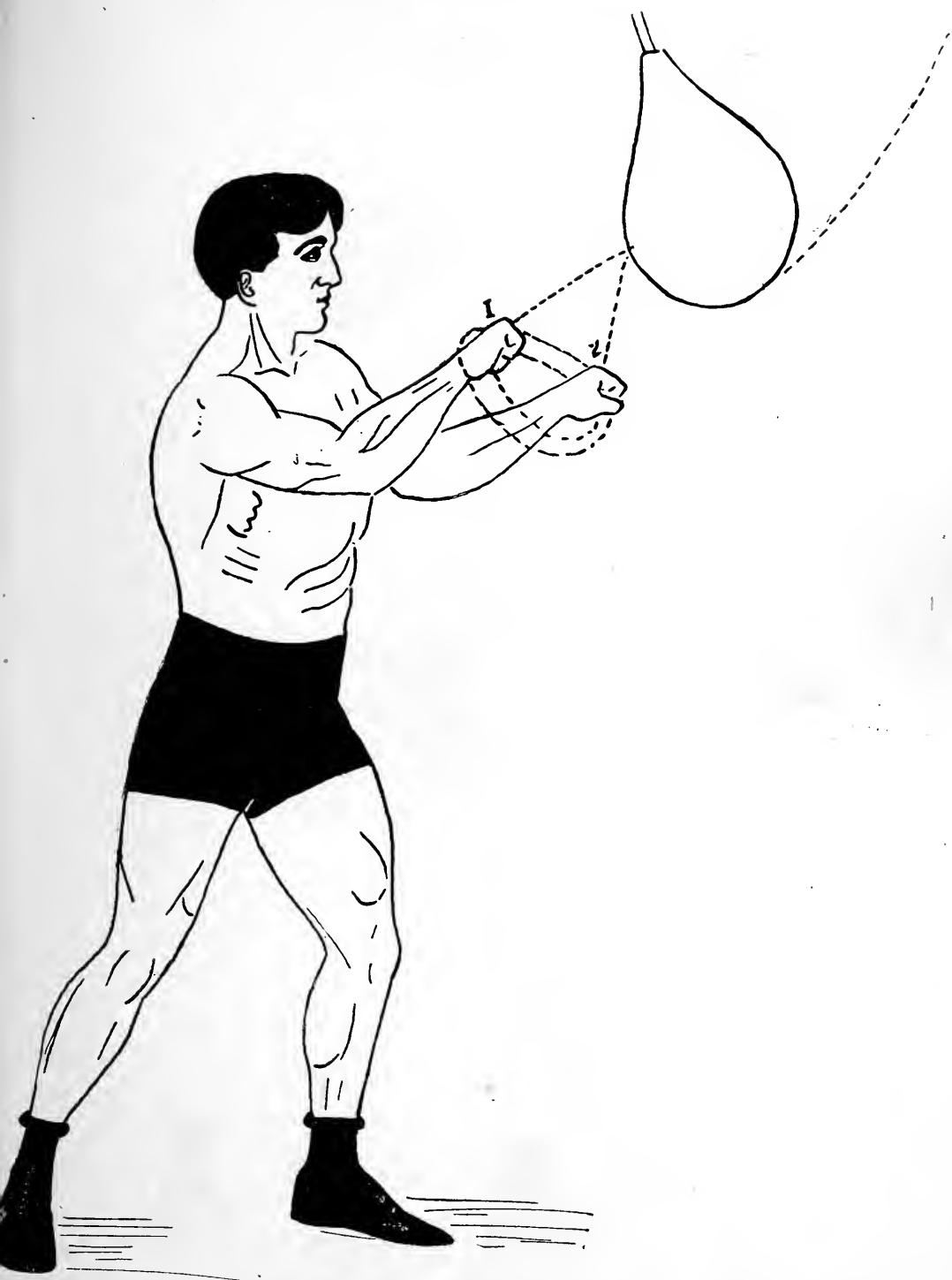


VI. Straight Arm Swing.—Face bag. Left arm extended, palm down. Strike bag with wrist, let it rebound and meet it on return with back stroke, arm still extended. Repeat with right. Repeat with both.

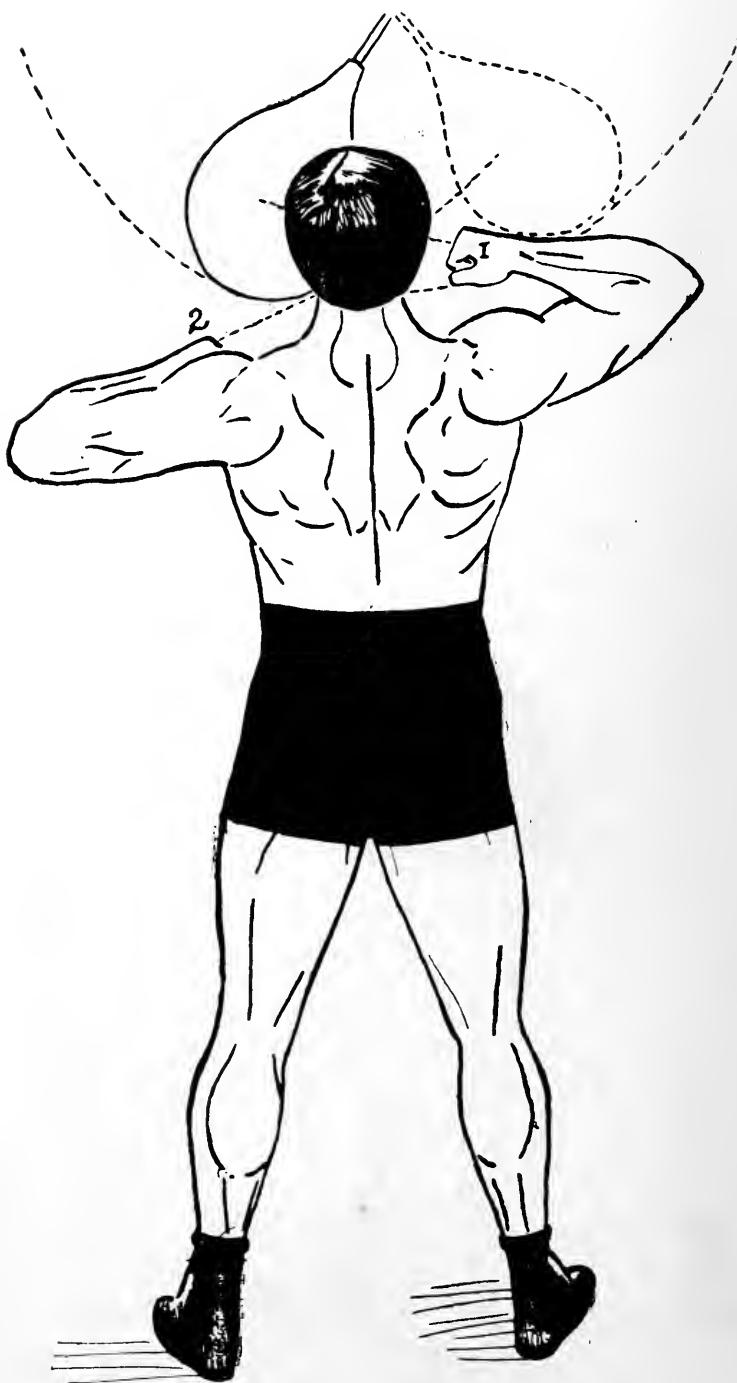
While a very pretty blow with the bag, should never be used in boxing.



VII. Back Hand Swing.—Boxing position. Elbow extended; left hand directly in front of right shoulder, straighten arm, striking bag with side of hand. Let bag rebound once and repeat.



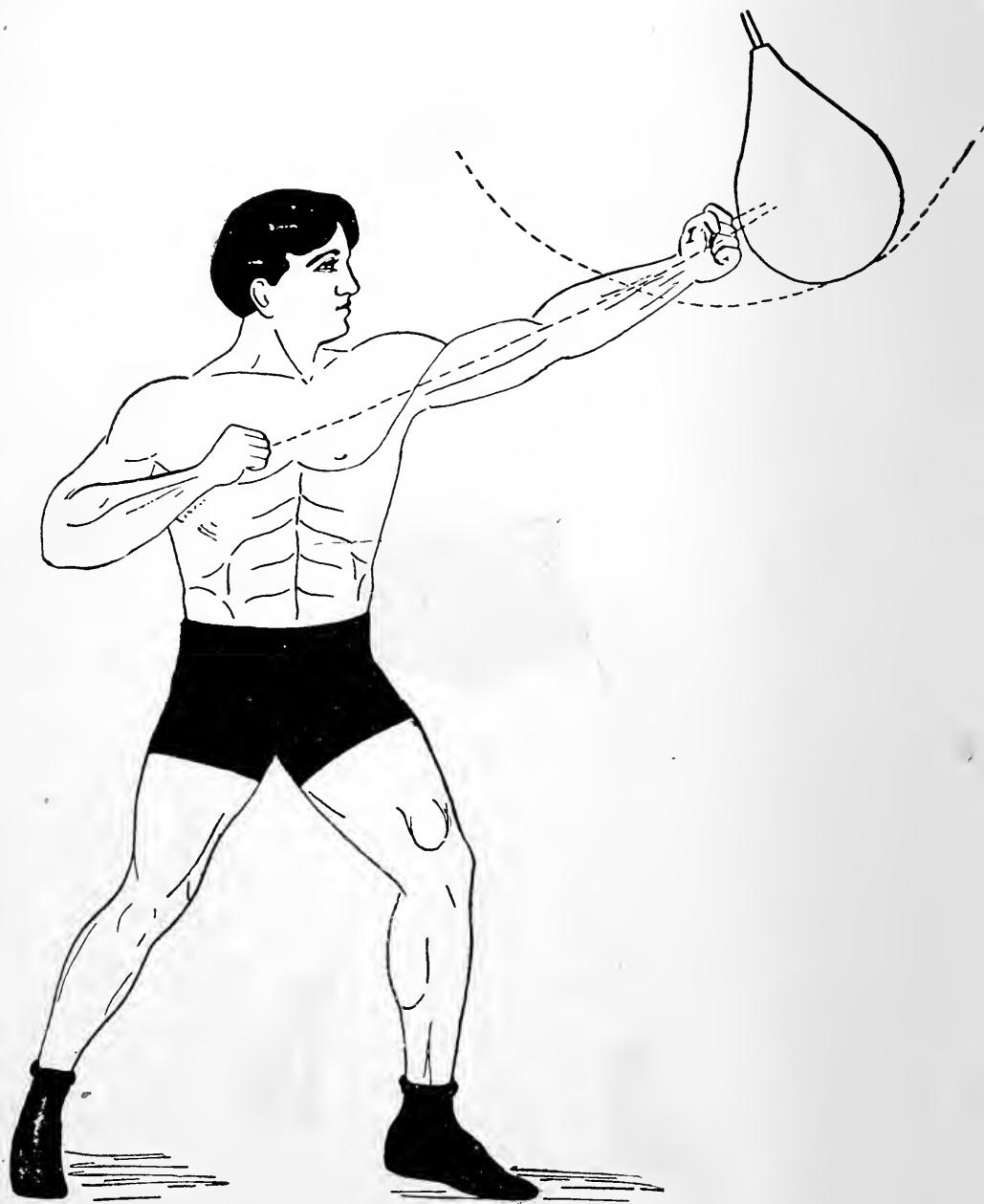
VIII. Tattoo.—Face bag. Hands forward, elbows bent. Rotate hands around each other, alternately striking bag at each rotation.



IX. Alternate Right and Left Hooks.—Face bag. Strike bag with right hook (IV.), sending it straight across in front of you. Permit it to rebound once, and meet it with left hook. Repeat.



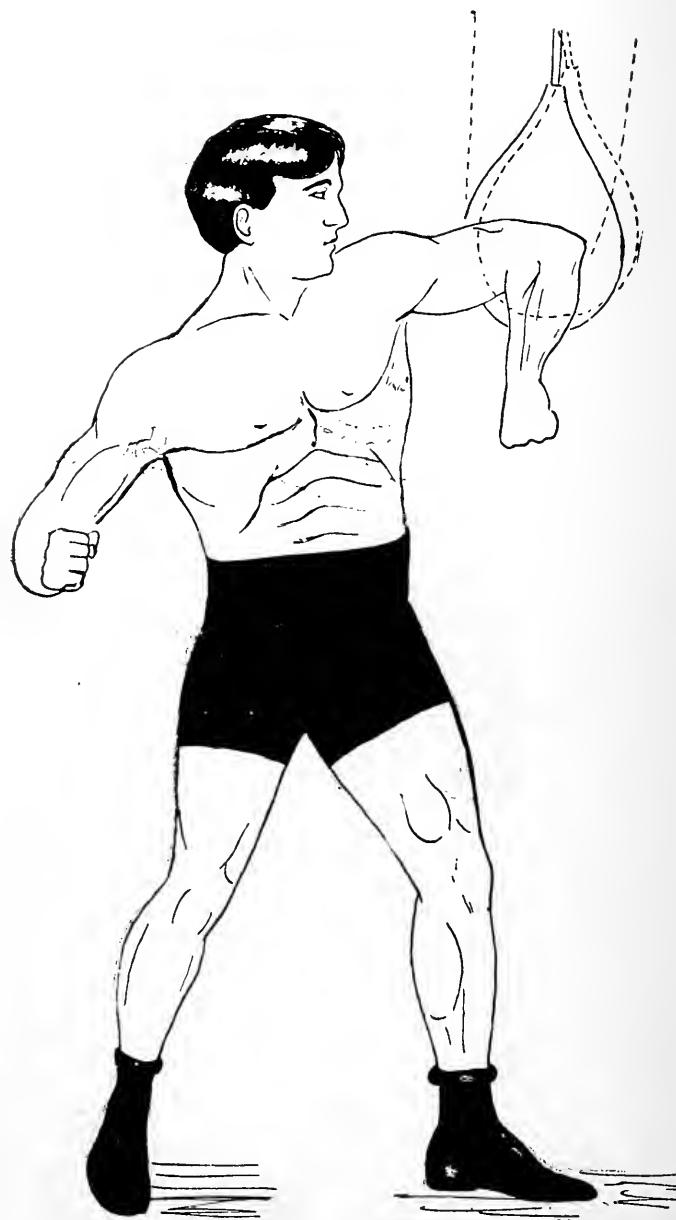
X. Back Hand Swing and Follow.—Face bag. Right elbow forward. Right hand directly in front of left shoulder. Straighten right arm, strike bag with side of hand, following immediately with straight left; allow bag to rebound once and repeat.



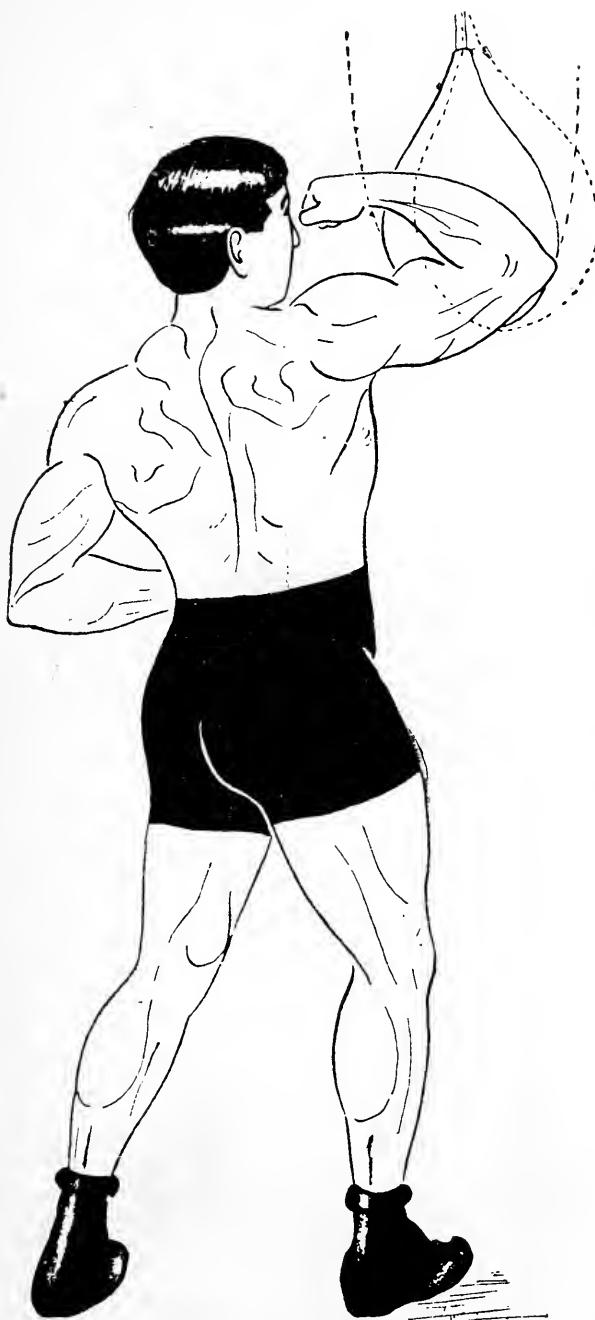
XI. Left Jab; Right Follow.—Jab bag rapidly with left hand half dozen times, and follow with hard right. Allow bag to rebound once and repeat. Reverse movement, jabbing with right and follow with left.



XII. Right Hook and Back Elbow.—Face bag. Hook with right; allow bag to swing once across the board, meeting it on return with back right elbow. Repeat. Do same with left, then alternate right and left.



XIII. Forward and Back Elbow Swings.—Hand down, strike bag with elbow, rebound once and meet it with back swing of same elbow.



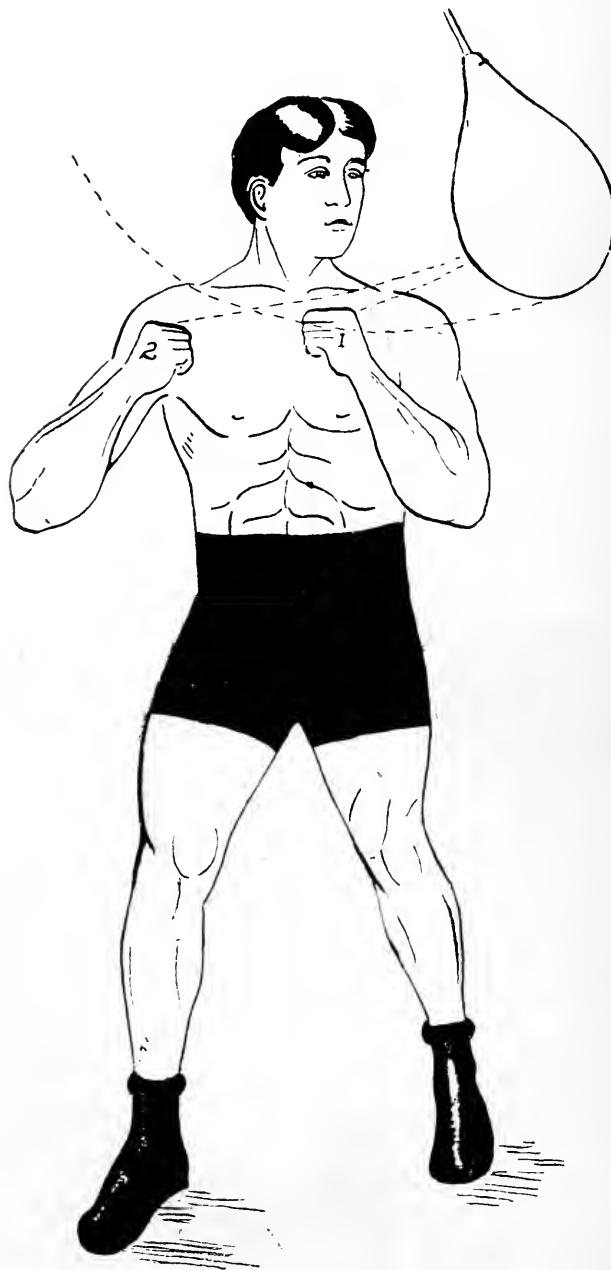
XIV. Forward and Back Elbow Swings.—Same as XIII., with hand up above shoulder. A very pretty combination can be made by shifting from XIII. to XIV. without missing a blow.



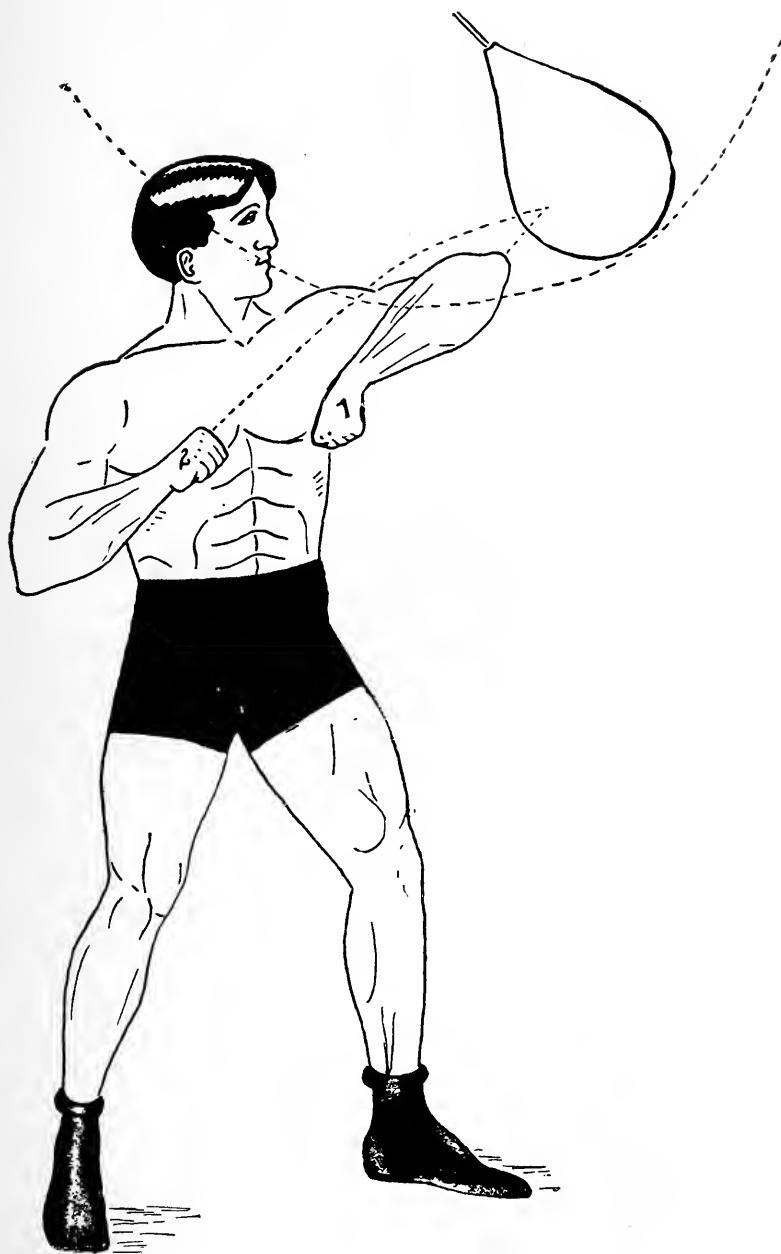
XV. Tattoo with Elbow and Hand.—Face bag. Strike with right elbow, follow with left hand. Continue movement without allowing bag to rebound across platform. Same movement with left elbow and right hand.



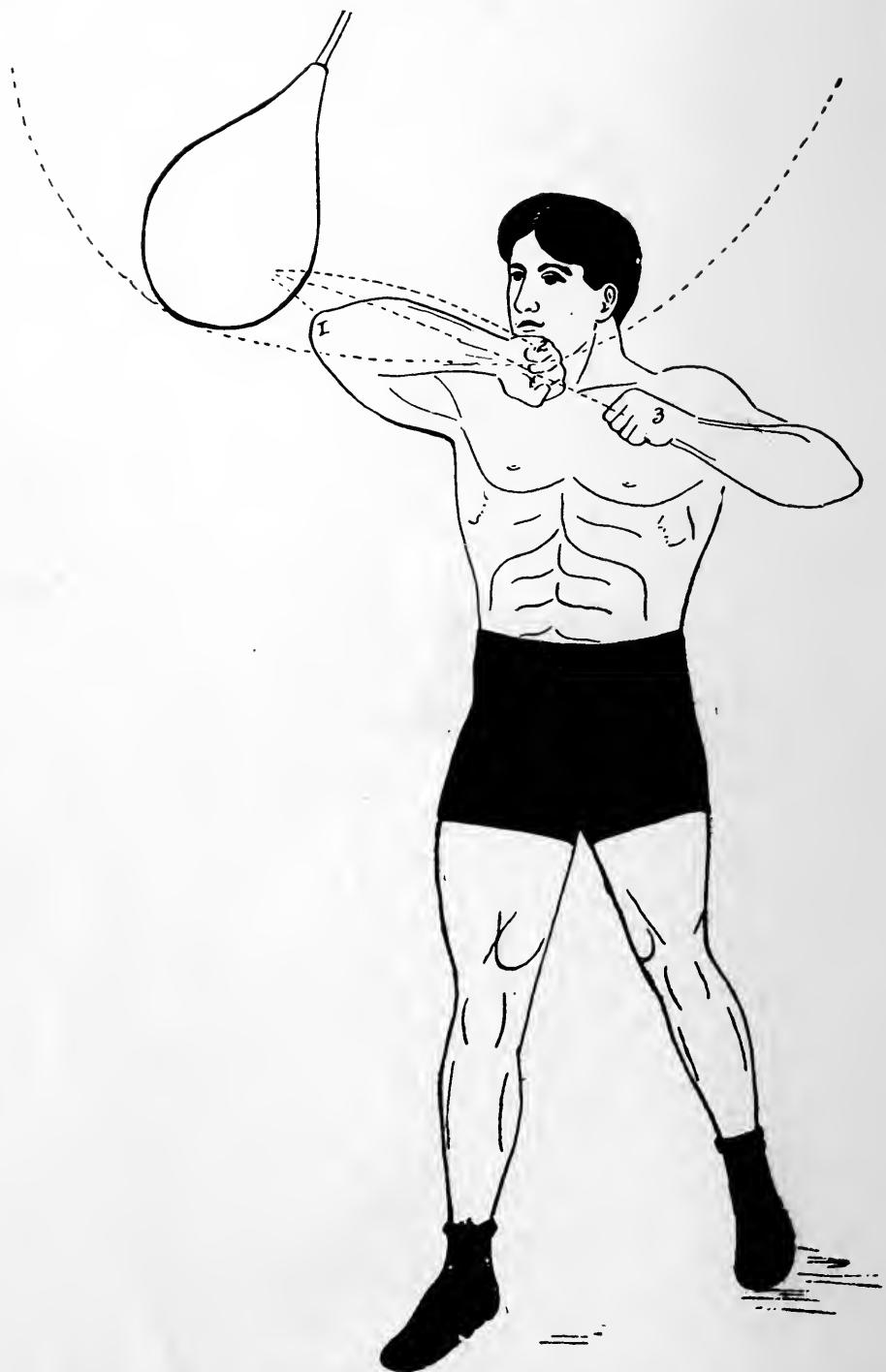
XVI. Shift.—Boxing position. Draw left hand back, pushing right arm and shoulder forward, raise on ball of right foot, twist body far to the left as possible; suddenly shoot left hand forward, twisting body far to the right and drawing right arm back. The twisting of the body adds great weight and speed to the blow.



XVII. Back Hand Swing and Follow.—Stand facing bag. Strike with back of left hand, follow quickly with knuckles of right. Allow bag to swing across platform once; meet it on return with back of right hand, followed quickly by knuckles of left. Repeat.



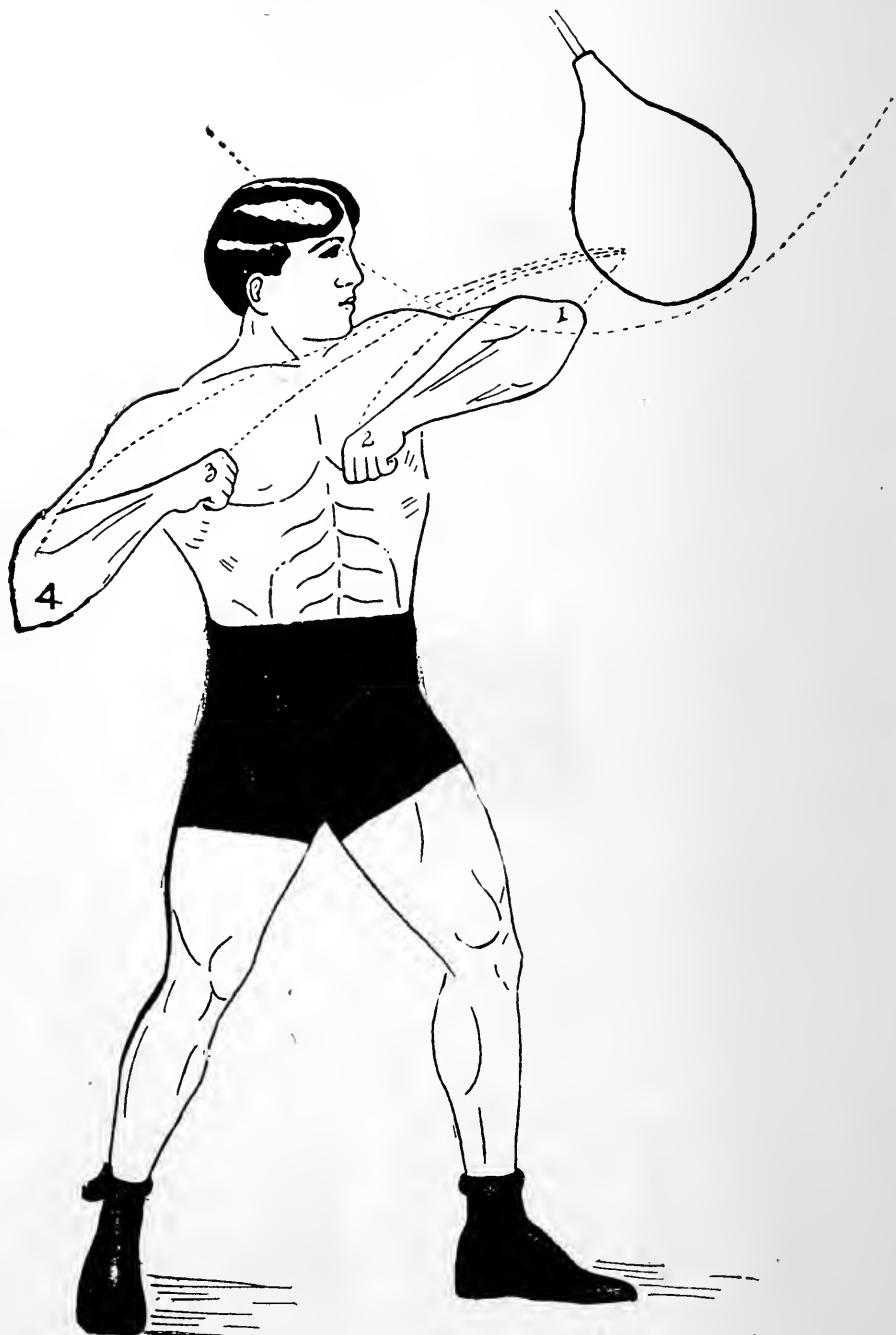
XVIII. Double Roll.—Face bag. Strike with left elbow, following quickly with right hand. Allow bag to cross board once, meeting it on return with right elbow, followed quickly with left hand. Repeat.



XIX. Triple Roll.—Start with right elbow, follow with back of right hand, and then knuckles of left. Allow bag to rebound once, and repeat movement, beginning with left elbow.

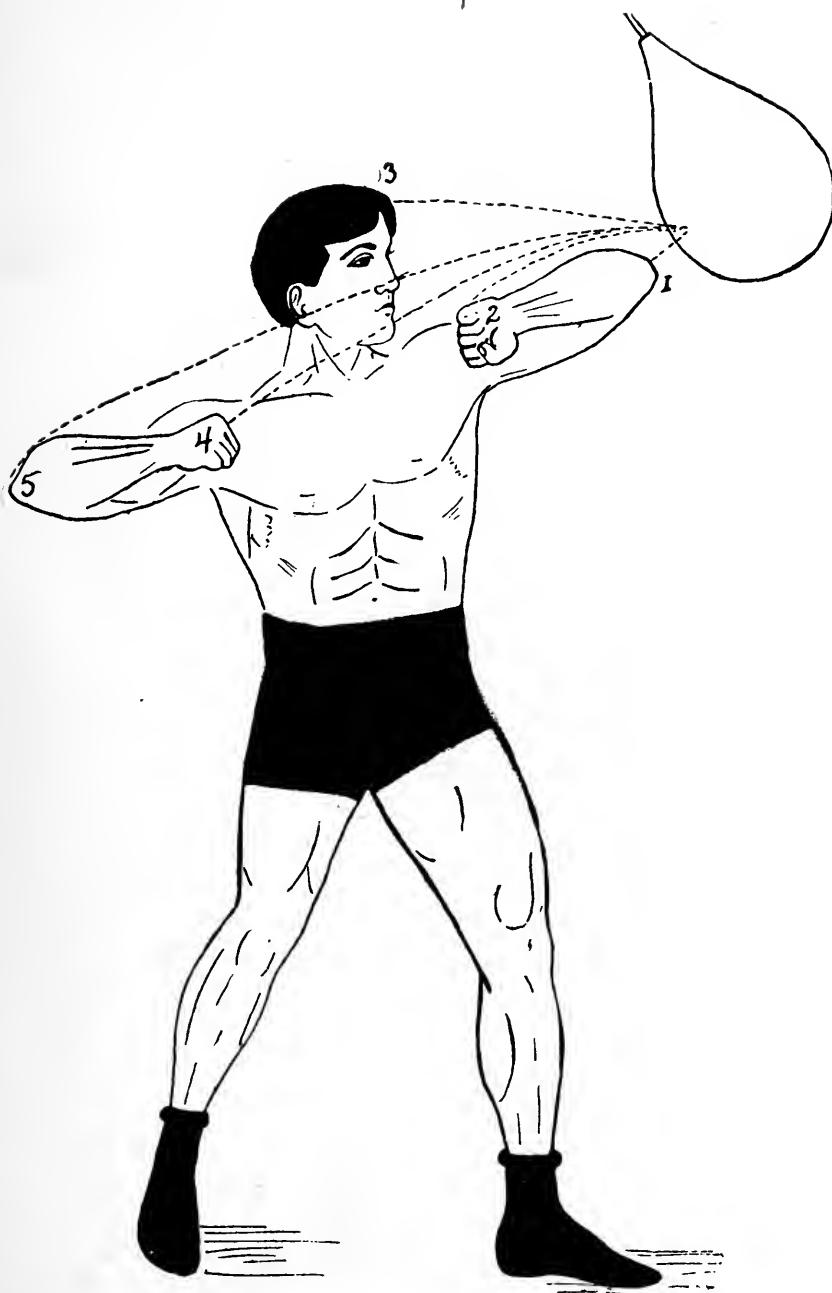


XX. Continuous Roll.—Strike with left elbow, follow with back of left hand, then knuckles of right hand. Repeat without allowing bag to cross platform. Same, starting with right elbow. In passing from left to right, do not miss a blow.



XXI. Quad Roll.—Strike with left elbow, back of left hand, knuckles of right hand and side of right elbow. Permit bag to swing across board and repeat, starting with right.

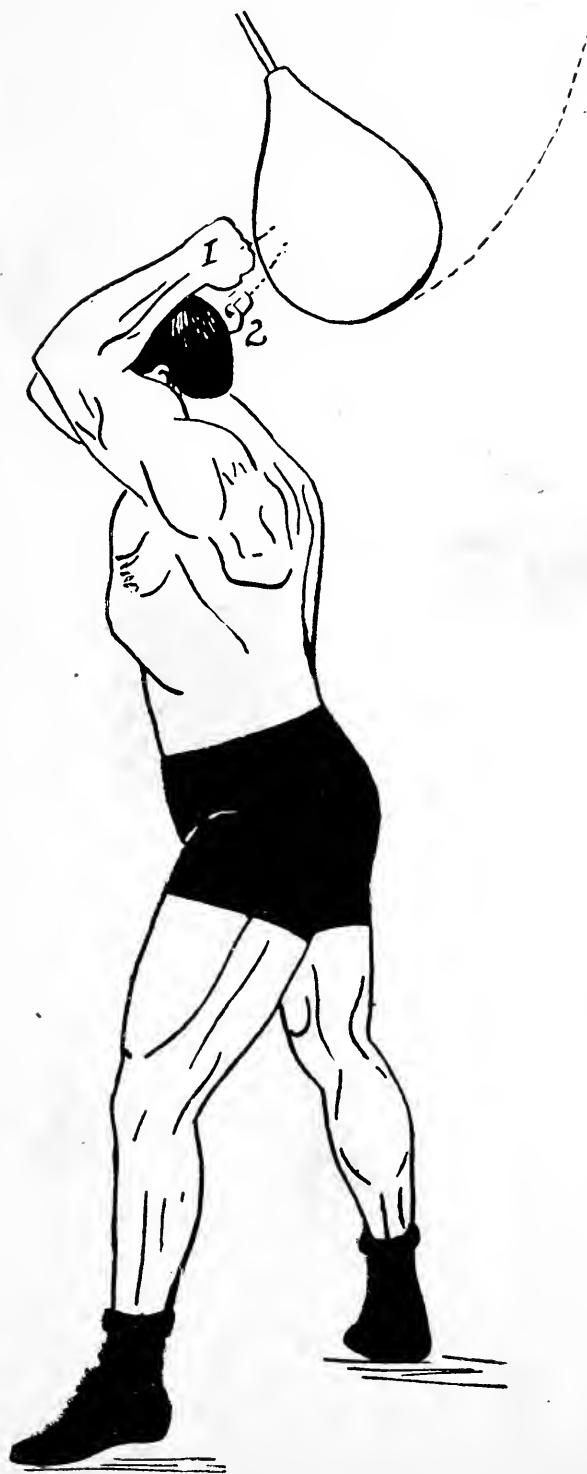
Last blow may be delivered with hand up or down as preferred. See Cuts XIII., XIV.



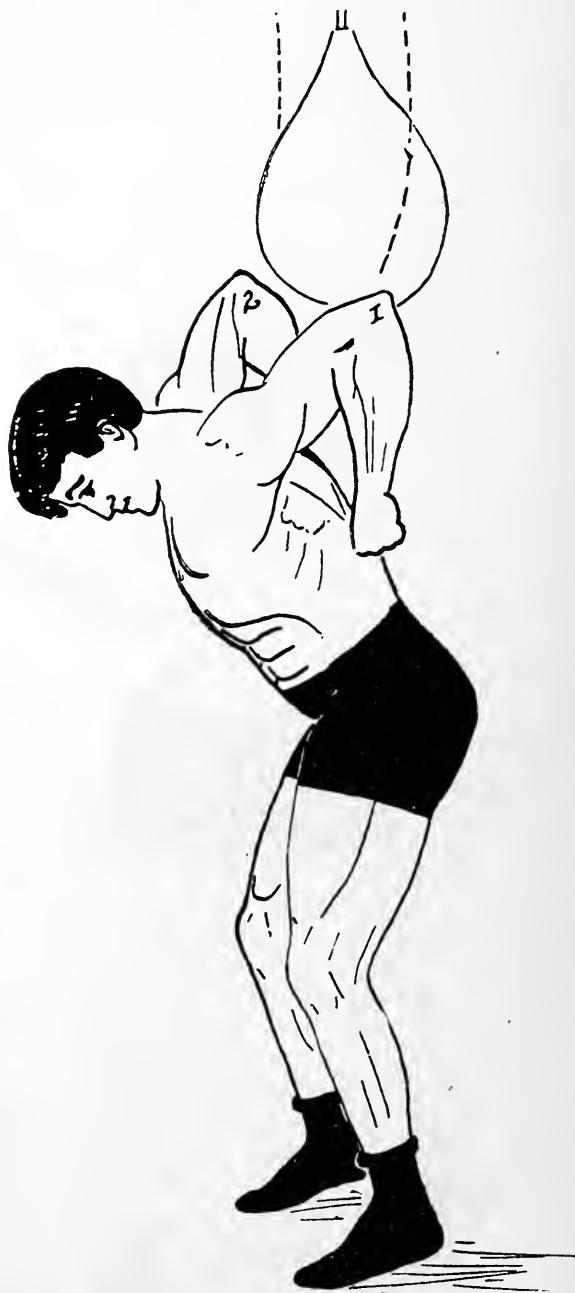
XXII. Quint Roll.—Strike with left elbow, back of left hand, left side of head, knuckles of right hand and side of right elbow. Allow bag to swing across board and repeat, starting with right elbow.



XXIII. Upper-cut Tattoo.—Stand in close to bag, bend back, striking bag on further side, rotating hands as in VIII. A pretty combination can be made by shifting from VIII. to this movement.



XXIV. Continuation of XXIII.—From upper-cut roll, lower head, bring it forward and continue movement, but without rotating the hands.

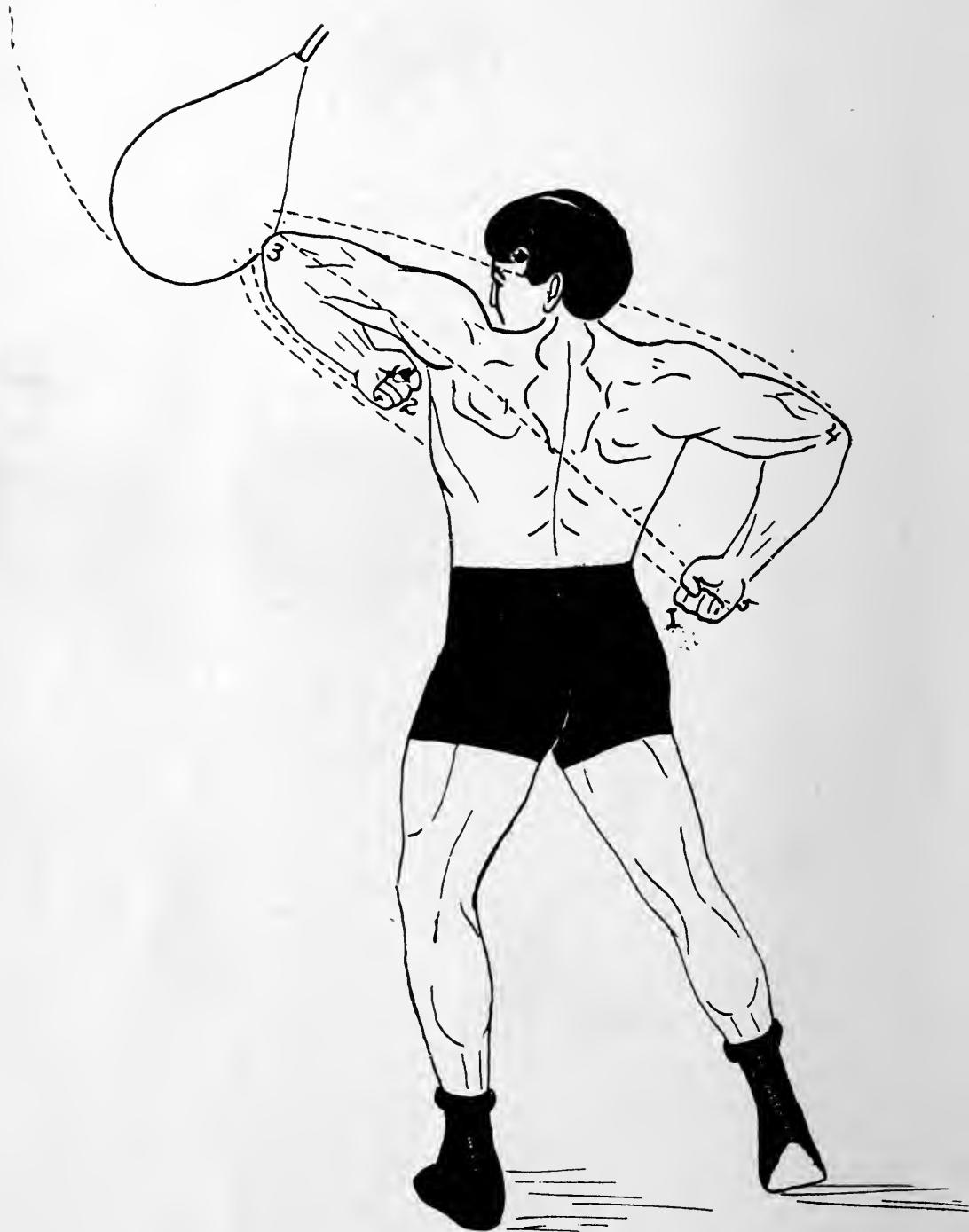


XXV. Back Elbow Swings.—Stand with hips under bag, strike with one elbow, allow bag to cross board and meet it with the other.

Variation: Stand under bag, bend forward, strike with outside of left elbow, follow quickly with inside of right elbow. Allow bag to cross board and repeat, starting with right elbow and follow with left.



XXVI. Straight Arm Back Swing.—Same position as preceding movement. Straighten arms, strike bag with one wrist, follow quickly with the other. Allow bag to cross and meet it from opposite side.



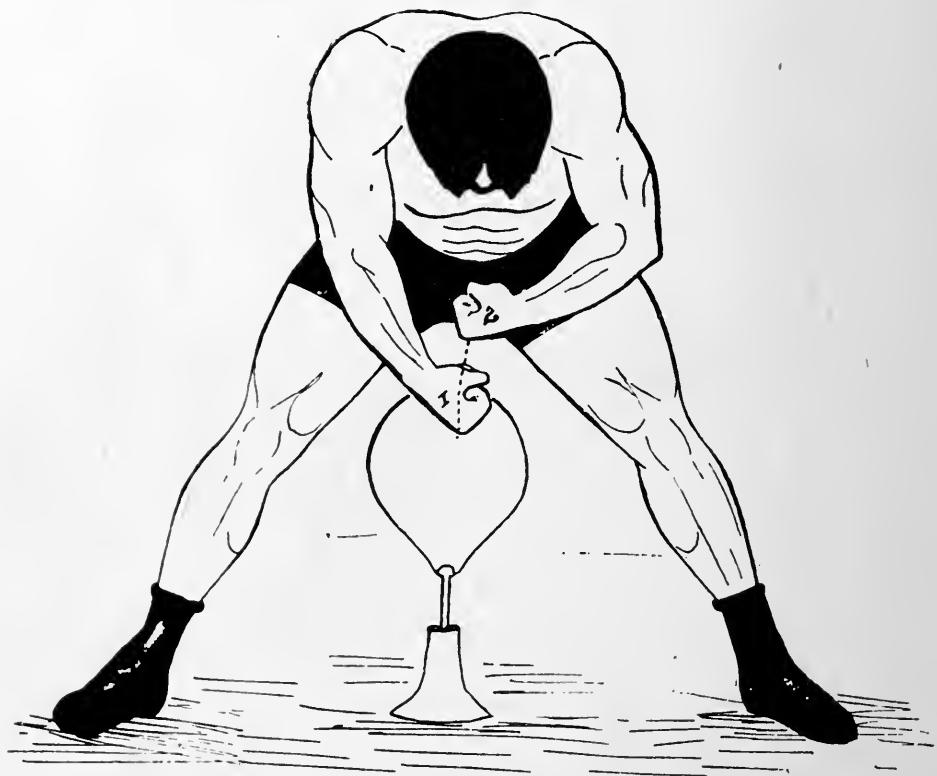
XXVII. Pivot Blow.—Position XVI. Strike with right hand, follow with left, left elbow, pivot (turn completely around), strike with right elbow and follow with right hand.



XXVIII. Pivot Blow No. E. Face-bag.—Jab with left, follow with left back hand swing, straight right, pivot, swing left arm backward, striking bag with side of hand. Reverse movement. Allow bag to rebound once between each blow.

Variation of XVII. Movement as illustrated in XVII. Pivot, allow bag to cross board and return to original position and repeat on same side.

This variation may be applied to Double, Triple, Quad and Quint Rolls.



XXIX. Floor-bag.—In this form of bag punching all movements are made exactly the same as with the platform, with exception of front and back tattoo.

Back tattoo is performed by a series of chops, the hands rotating as in Cut XXIX. In this exercise the bag strikes floor behind you; allow it to cross to the front and meet it with series of upper-cuts; this will shift to front tattoo. Alternate front and back.

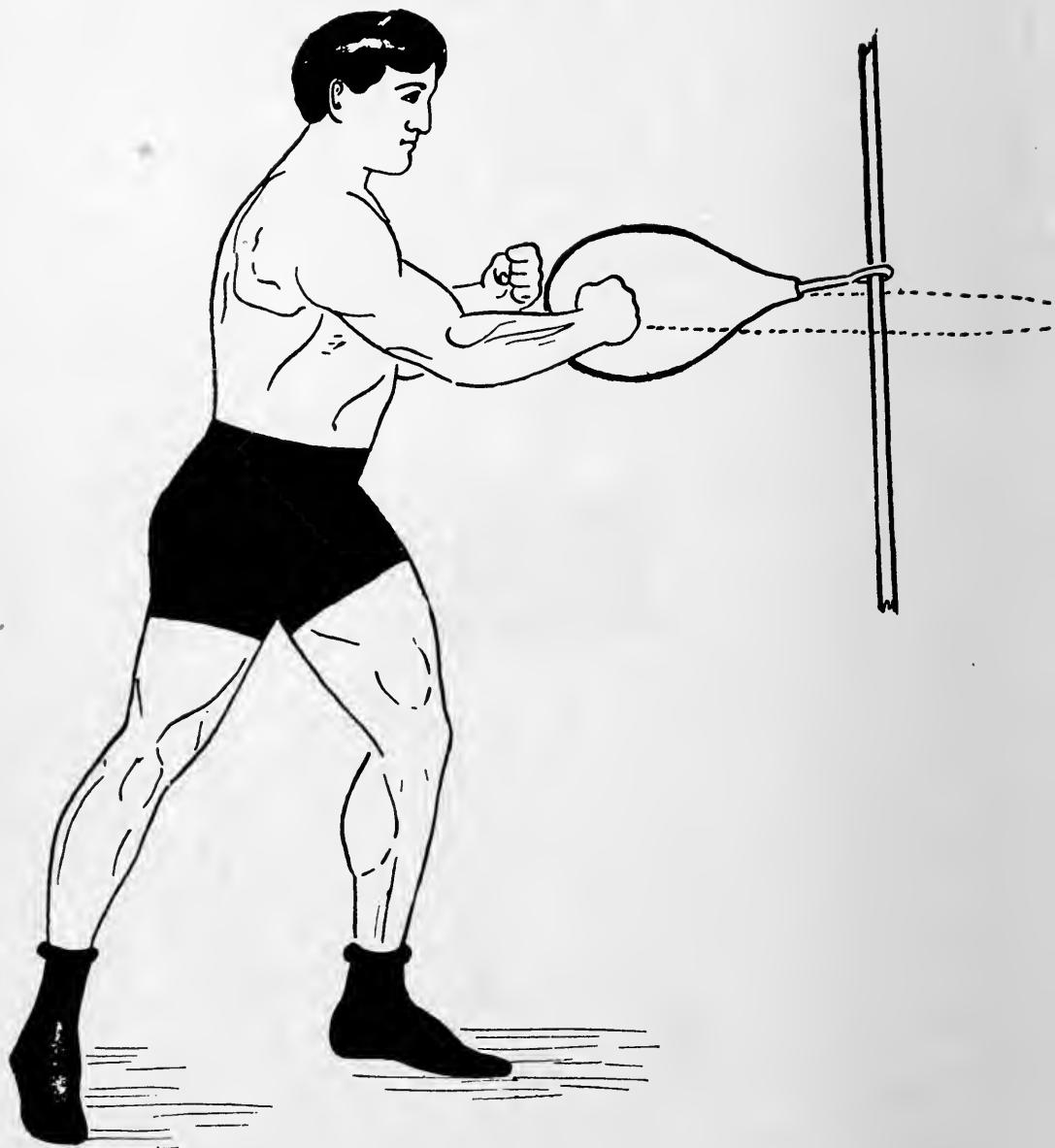


XXX. Double Tattoo. Feet and Hands.—Bags should be placed enough apart to be easily reached with feet and hands of operator.

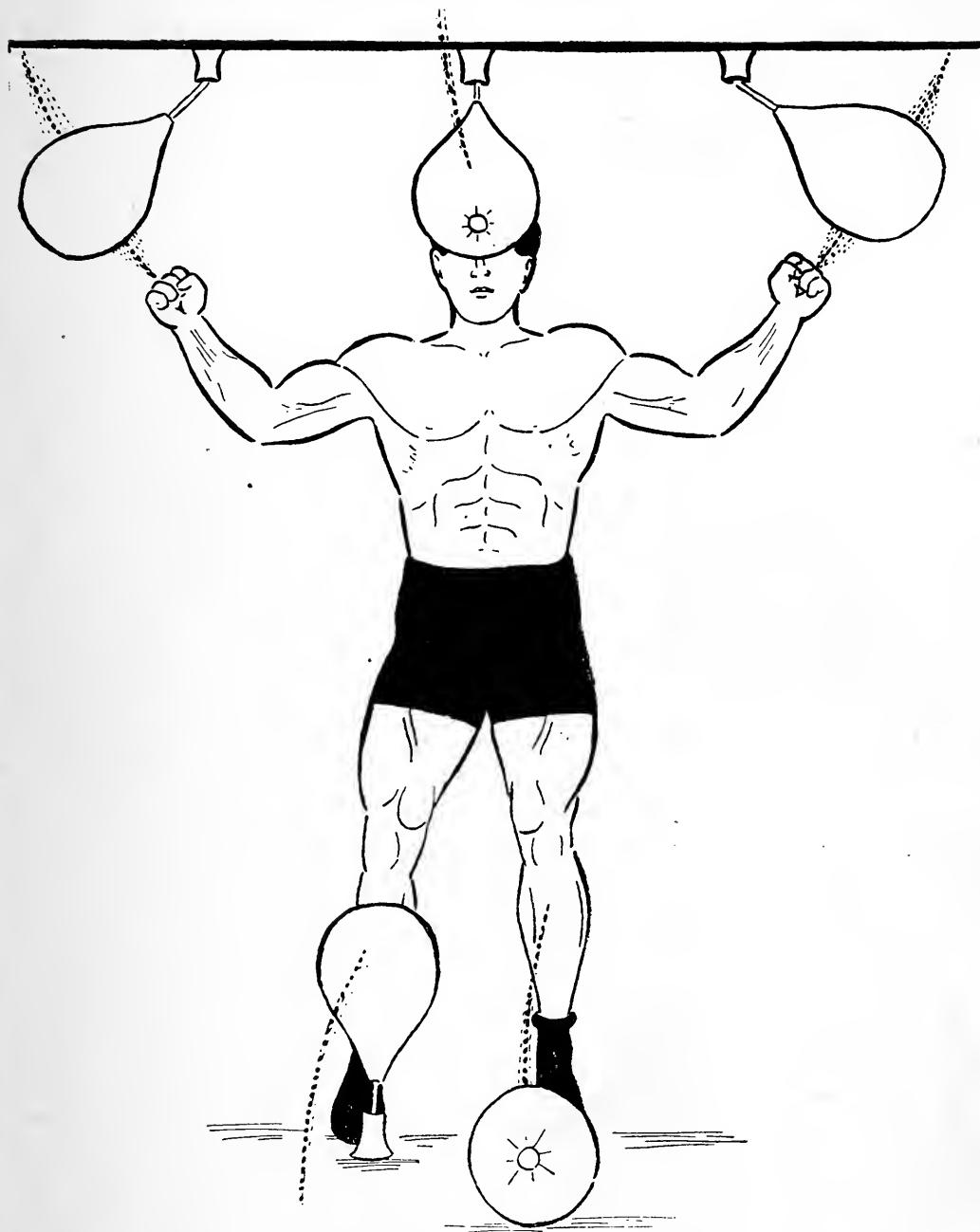
Start with tattoo of hands, sitting close to lower bag; when going rapidly shift to feet. Lie flat on floor and start head-bag with hands.

Variation of No. XXX. Either head or foot bag may be used separately. Foot bag may also be used with bag on both sides of the operator, making a combination of three. Foot bag may also be used with operator sitting in a chair, and may be used with hands and feet alternately.

A number of interesting exercises may be obtained by placing two flour-bags just far enough apart for either bag to strike between. This form of exercise, however, is very intricate and of very little value, except to professionals.



XXXI. The Rotary Bag is another form of work that may prove interesting. Loop the string around a post, either horizontal or perpendicular. Strike the bag, causing it to swing around post, meet it with the other hand, reversing its direction. In this way all single exercises explained on preceding pages may be applied.

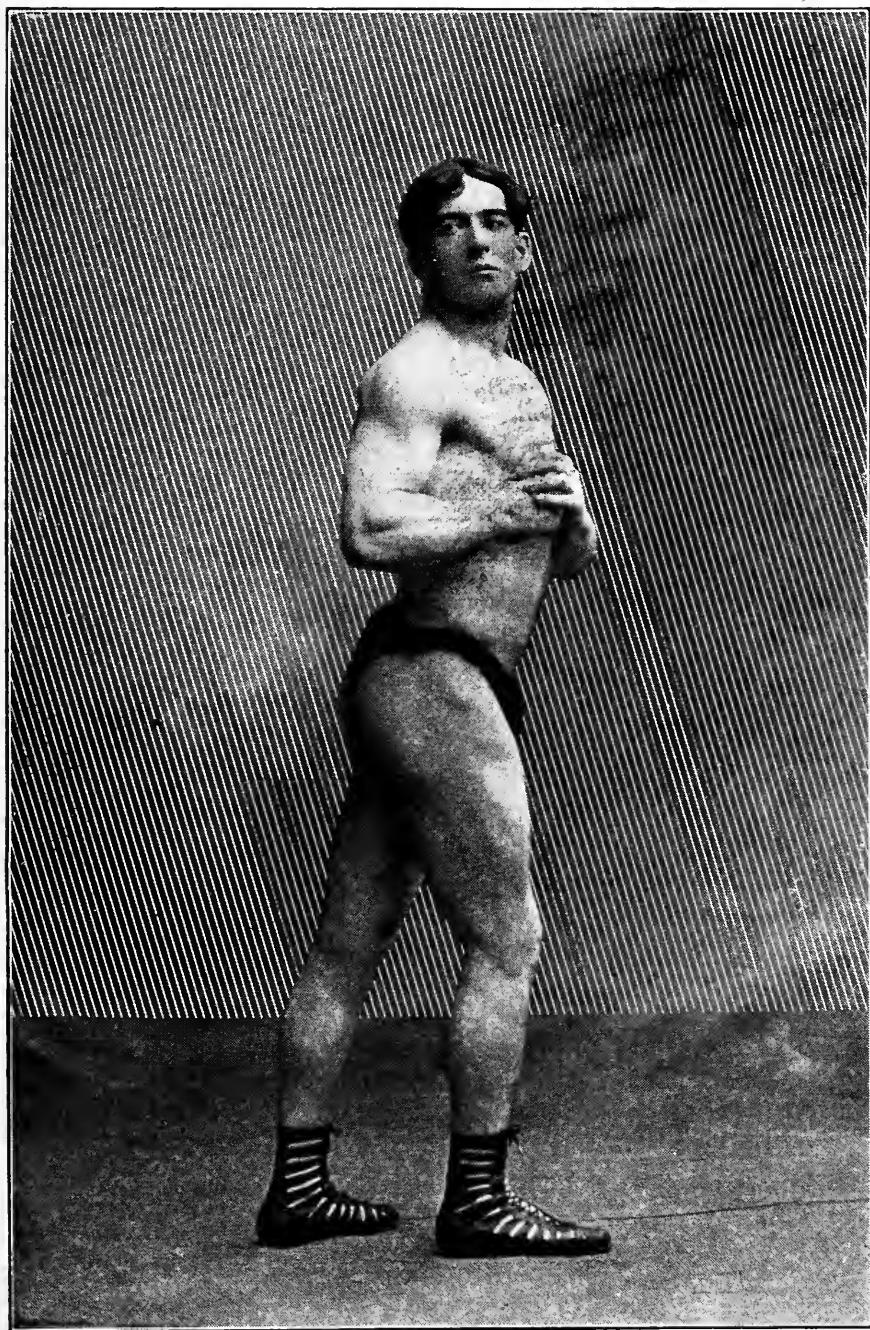


XXXII. Knee tattoo. Perform front tattoo on floor bag, bring toes close to base of swivel, strike bag with right hand and left shin alternately. This may be performed while working overhead bag. Two bags may be used this way by placing swivels close together, and to make the exercise more difficult, three swinging bags may be added, striking with right and left hands and forehead. This exercise is only used by performers who have to depend on novelties. In five-bag exercise, the knees may be used alternately or simultaneously.

Variation of No. XII. Strike with back elbow, allow bag to rebound once, meet it with right knuckles, pivot, allowing bag to cross once; meet with left elbow, allow to cross once, meet with left hand. Repeat.

Variation of straight left. Perform exercise illustrated in Cut I. Bag will return past your shoulder, striking the platform back of you. Meet it immediately with right hook, allow it to cross to original position and repeat. This variation may be applied to left lead and right follow, and right lead with left follow. X. and XII. The back stroke may be done with one hand or two.

Variation of tattoo action same as VIII., except that hands do not rotate. Push left elbow forward, forearm across body, left hand directly in front of right shoulder. Strike back hand blow as illustrated in VII., followed by straight right passing under left hand. This may be varied by right hand passing over left. Reverse.



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Chapter IV—Antagonistic Factors in Adaptation.	Chapter XII—Impaired Virility.
Chapter V—Temperament and Adaptation.	Chapter XIII—Venereal Diseases.
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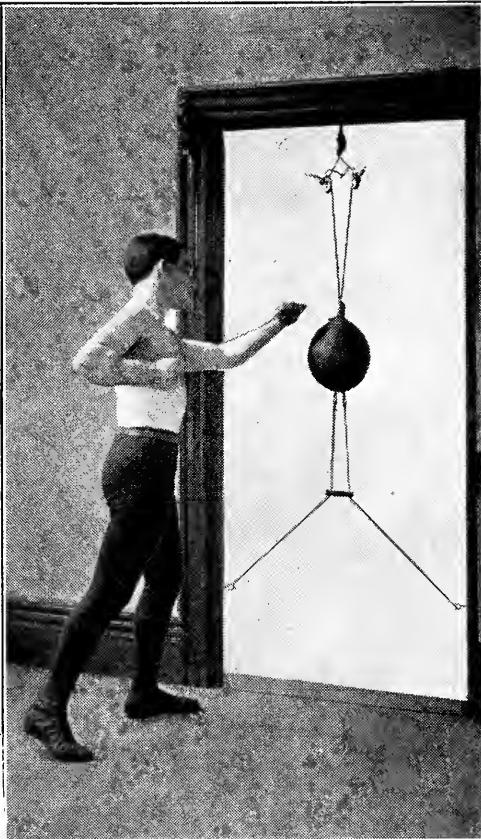
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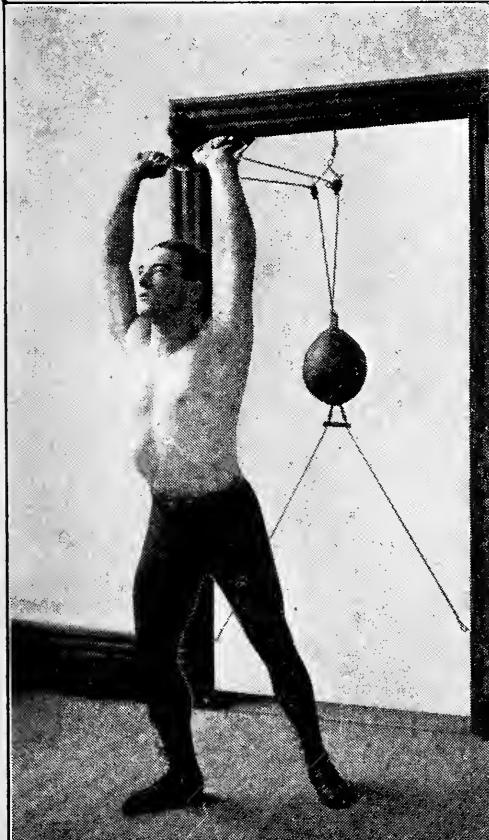
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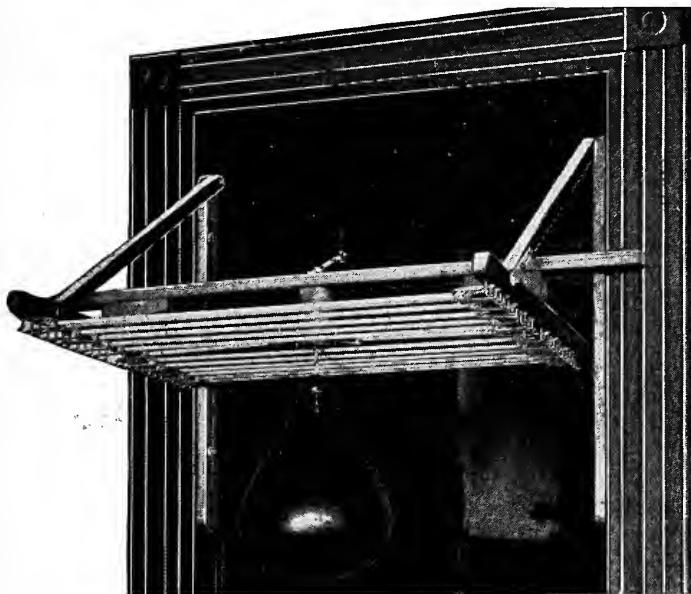
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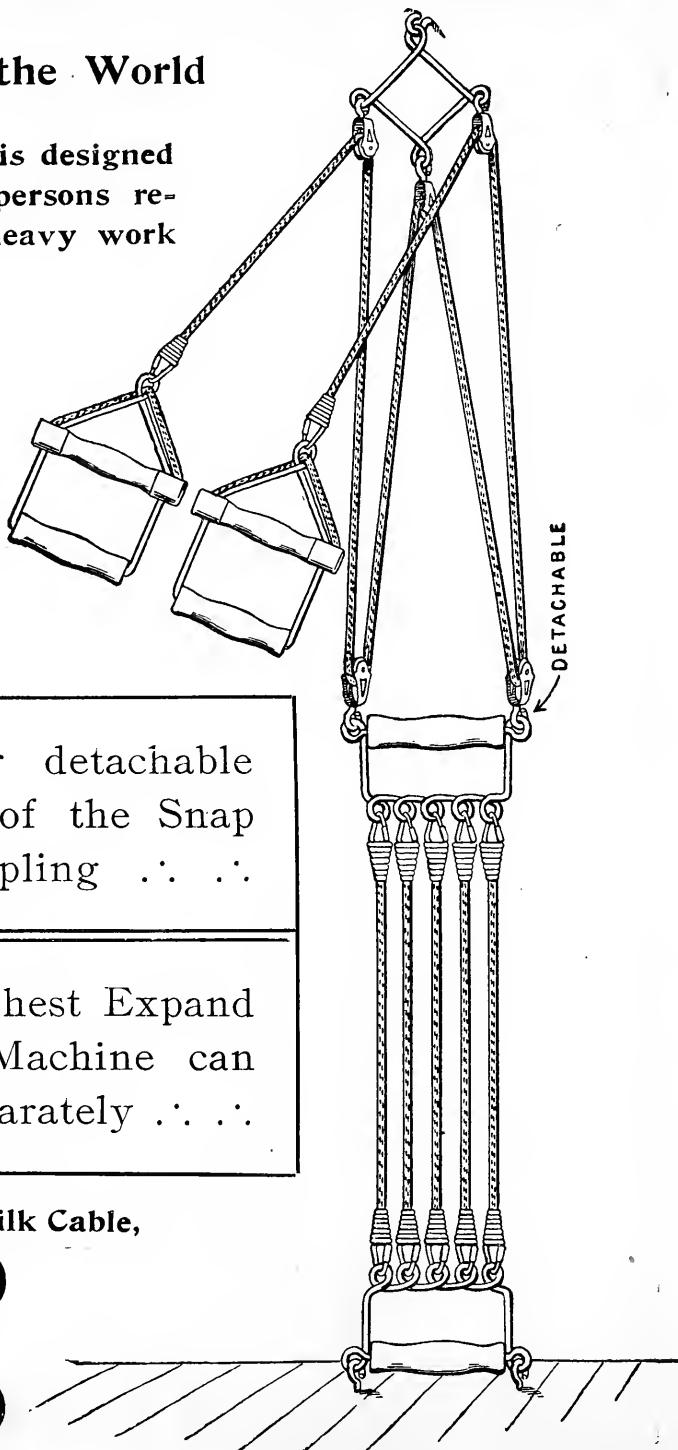
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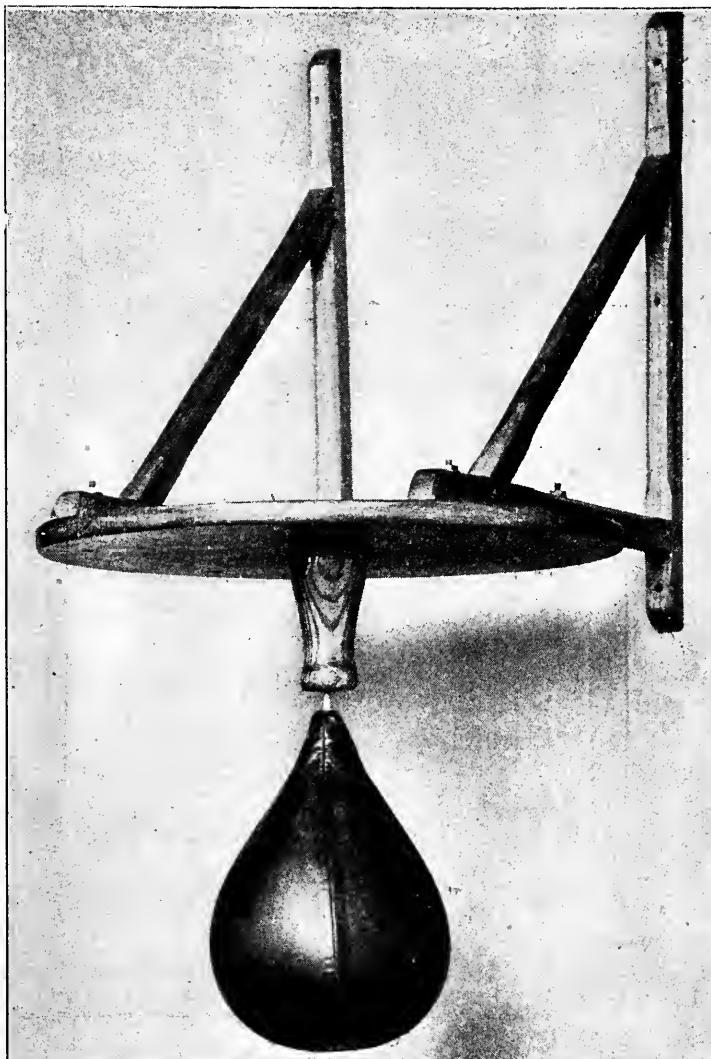
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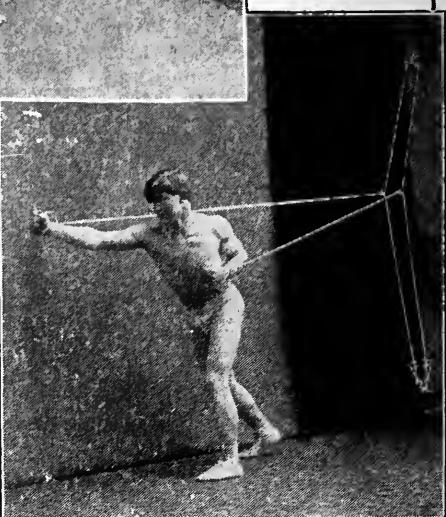
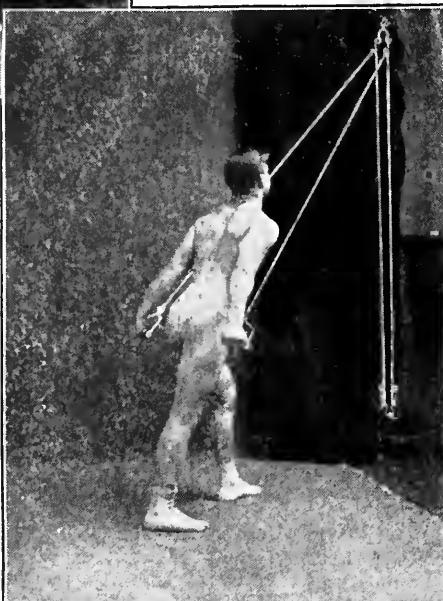
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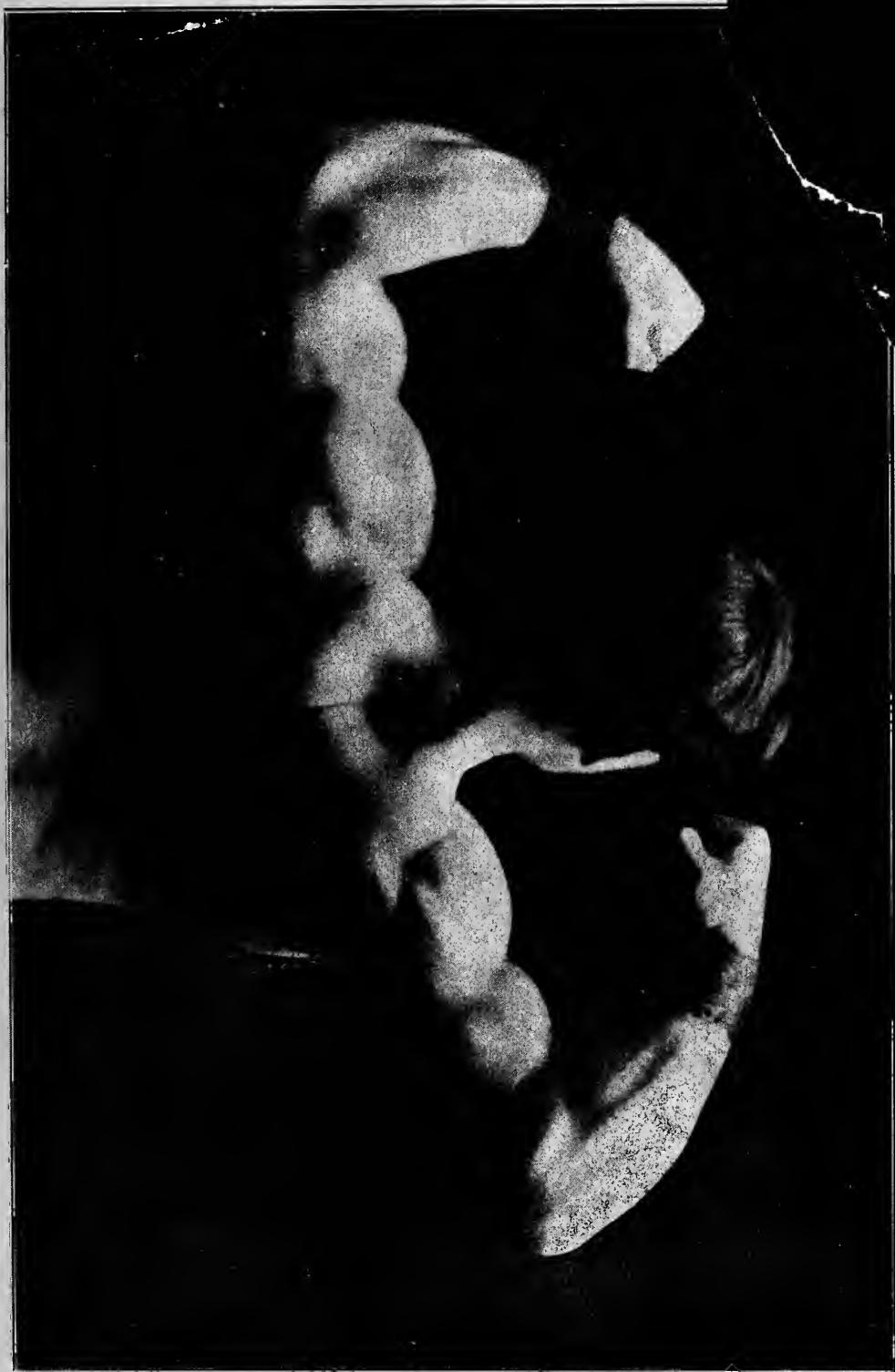
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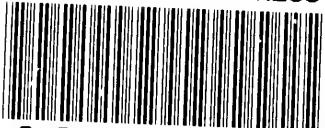
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